

# WRITER'S DIGEST

*The Leading and Largest Writer's Magazine*

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## HOW TO SELL A NOVEL

What to do with 80,000 words after they are written

**W**HAT are the market steps to follow when the novel is completed and it is ready to be submitted to a book publisher?

The easiest way to dispense with all thought and trouble of marketing is to ship the novel off to an agent. But asking an agent to handle a first novel, without the payment of any fee, is rather presumptuous. A first novel generally sells from 500 to 2,000 copies and if the author receives a royalty of 10% of the retail price of \$2.50, he will receive a gross of up to \$500. This means the agent gets a gross of \$50. That's not bad for the agent. All he has to do is call up the publisher, send over the novel, collect \$500, and send the author \$450. *Would that it were so!*

First, the agent must, in fact, read the novel to determine the publishers to whom he should send it. This requires perhaps an hour or even two. Second, if it is a first novel the agent may find passages that can be cut, chapters that can be improved, and dialogue that can be shortened. This worthy observation necessitates returning the novel to the author and dictating perhaps two pages of comments.

After the agent sends the novel to the publisher, he makes a note on his calendar to follow the publisher up in thirty days. He must also keep his eyes open for some sort of sales channels which will particularly

justify the publisher to buy this book. If the first, second and third publisher doesn't buy the book, the agent then must proceed to send it to the fourth, fifth and sixth publisher. There is perhaps one chance in four that he will sell it, so he must go through each one of the above operations four times in order to sell one first novel.

That's why an agent is not too anxious to handle a first novel on a 10% commission basis without an advance fee. Further, even with the fee of \$5, \$10 or \$15 for handling, a first novel is not a profitable proposition. The only excuse for an agent being willing to handle it is that he feels, along with the publisher who buys it, that the author will be able to produce subsequent novels which will find an increasingly larger market.

Because many authors feel that, to some extent at least, they are imposing on an agent when they ask him to market a first novel, and because they feel without the payment of a substantial fee, such an imposition is likely to result in something less than a perfect job of selling, the author may want to market his first novel himself. How?

The traditional way is to bundle the novel off to some publisher who includes in his current catalogue a book or books somewhat similar in their sales appeal to your own. Certainly, you would not send a first novel in the detective field to a publisher who issues only juveniles; and you wouldn't send

a juvenile novel to a publisher who issues only Bibles. This is fundamental, but, unhappily, not all authors examine the current catalogues of publishers before sending the novel off. You can examine the publisher's current catalogue at any large book store, at your local library, or by simply writing the publisher and asking for his current catalogue.

The value of sending your novel direct to the publisher in one lump package is obvious. Your work is completed, the publisher has the novel, and the job is now up to him. He has physical possession of it and, therefore, he has to make up his mind one way or another. The disadvantage of this procedure is not so obvious, but it shows up in practice. First, the publisher gets a package about which he knows nothing, and he is busy, and his editors are busy, and he puts it aside. If he reads it and gives a report on it within five weeks, you are very, very lucky. A three-months report is most likely to be the rule except in cases of very good or very bad novels. People who are not used to getting packages are always delightfully surprised to have the mailman bring in a bundle. Publishers who have a lot dumped on their lap every day in the week aren't so surprised. Therefore, a somewhat different procedure than the above is followed by a good many professionals. This procedure is less expensive from the point of view of postage, and also will speed up results.

Type a synopsis of your novel in one or two pages. A synopsis that is longer than that ceases to be an outline and defeats its purpose. Attach with this synopsis the first two or three chapters of your book, and, in addition, one other chapter which you believe to be well written, dramatic, and with some sort of a sales hook that a copywriter can use when he writes the ads on your book to go to the consumer and trade press. An extension of this particular idea appears in the article by Walter Weintz in the August issue of the *DIGEST*. This package containing at the most four chapters and a brief synopsis of the novel should go to the editor of the publishing house which you believe is now in the field in which your

book is located—that is, juvenile, western, detective, light love, etc. Enclose a letter stating as briefly as possible that you are working on a book and here is a sample of what you have, and would the publisher like to see more? If he expresses interest, send him the works; if he doesn't, you get your job back in perhaps three weeks, and thus you are able to circularize ten publishers in ten months, whereas if you send your entire book, you would be lucky to reach four publishers in ten months. In addition, your novel will not get shopworn.

**W**HEN you sell your book, of course, all you want to sell are American Book Rights. The publisher will try to chisel in on other rights. In some cases he will want 50%. In some cases he will have the inalienable brass to ask 75%. Let him ask. In spite of all the alibis the book publisher will give you, he is entitled to no more than book rights. For a further expression of this idea, see the article, "The Writers' Quiz" by the Secretary of the Authors' League of America in the *1942 Writer's Year Book*. Many beginning authors are hammered into giving away some of their rights because the publisher pretends that if he cannot get these additional rights he simply cannot afford to publish your book. There is as much truth to this as there is poetry.

Novels, of course, should be typed double space with a margin of about one inch all the way around. The novel should not be bound in any way; the pages should be loose. It is considered inexcusably bad etiquette to switch the pages in the novel so as to check and see if the editor got that far. Novels should be sent the cheapest way, which is generally express. The author has to pay the express charges of sending the book to the publisher and will also receive the book back express collect in the event that it is not purchased.

To have a book copyrighted before submitting it to the publisher is 100% unnecessary expense. There is no such thing as a book publisher receiving a book from an author, and then stealing an idea out of it without recompense to the author. This

does occasionally happen in the song and motion picture business, but hasn't, to our knowledge, ever happened in the book publishing business.

Book publishers are willing to gamble over and over again on first novels with the almost certain expectation that they will make nothing out of the book, because the "names" of today were the starving first novelists of five and ten and fifteen years

ago. Every once in a while a first novel will sell 100,000 or 200,000 copies at \$2.50. If the publisher gets one book like that a season, he can afford to take a beating on half of the books on his list and do quite well for the quarter. It is this lurking bonanza that makes the publisher fire the editor who fails to accord serious editorial attention to every free-lance script delivered at his door.

## New York Market Letter

By HARRIET A. BRADFIELD

THE new publications which are appearing, are most noticeable for their variety. Of these, Goodman's *Male* seems to offer the best market. This is of the *Esquire* type, the complete catch-title reading *Male Home Companion*. The slant is wholly masculine. The writing must be lively and entertaining. Many of the writers are "name" people, but the editor assures me that the staff are on the lookout for new contributors also. Anyone who can supply the desired type of material is sure of a welcome. Quick reports.

The market at present is wide open. Fresh stories of interest to men readers are wanted in lengths of around 2,000 to 2,500 words. Satire, humor, sports articles are good. Also, articles dealing with vital and timely subjects, often of international scope. Short biographies of people in the limelight, mostly men, both in the theatrical and national scene. Articles should also run about 2,000 to 2,500 words. Many cartoons are used, too. Payment is promised on acceptance. The rates are good, varying with material and author. *Male* will be on a bi-monthly basis at first. Robert L. Richards should be addressed as editor, at 330 West 42nd Street.

Phillips Andrews Publishing Company, 545 Fifth Avenue, will have a new magazine, *Air Tech*, appearing in October. This

will be in the 9 by 12 inch format, on coated stock. About 25,000 copies will be distributed to newsstands. But the bulk of the print order goes to the U. S. Army Air Forces Technical Training Command, and will be distributed to all air force men except pilots; to the ground men, the meteorologists, etc. The magazine is strictly technical in purpose, dealing with the maintenance and operation of planes. Articles must be written by experts in the aviation industry and in the Army Air Forces. It is not a market for the free-lance writer, unless he happens also to be a technical expert. Phillips Andrews is editor.

This company also puts out *Air News*, a leader in its field. But this also is a highly specialized market, buying only about one article a month from the outside writer. Mr. Andrews also edits this.

The pulp magazine, *Air Story*, which was announced in the spring by this same company, has been deferred until further notice.

*Home and Food* is a newcomer to the Phillips Andrews Publishing Company. This little publication, though long established, is being turned over to the new publishers on its tenth anniversary in the fall. It is a woman's shopping magazine, distributed through independent grocers, every two weeks. Editorial changes are being made, including a two-color printing. But it is

probable that the same writers' market will continue — one short-short per issue. The length is about 1,500 words. Payment will probably be on acceptance, but the rate has not been established. Neither has the new editor been announced. Address—545 Fifth Avenue. (*Home and Food* was formerly located at 2 West 45th Street. Flora Sands Carlan was editor, but she does not continue with the new publishers.)

*The Army Doctor* is a new pocket size magazine which is going to the medical and dental men in the Services. There is no newsstand distribution planned for the present. The magazine is thirty-two pages, so material must of necessity be short. 600 words is a good average for fiction and articles. These stories must be clever in presentation. Human interest and humor are essential. Practically everything must be from a military medical angle. So it is expected that most of the contributions will come from doctors themselves—mostly in the Services, or civilians with some Army or Navy doctor experience. Short verse, not over one page in length, is acceptable. Also, cartoons—preferably submitted in the rough. Payment will be on publication six cents a word for fiction and articles, about five dollars for poems, fifteen dollars for completed cartoons. Editor—Frank W. Murphy. Address—41 East 42nd Street.

**H***appiness* is the optimistic title of a new pocket-size periodical, which for the present is distributed by subscription only. The first issues were quarterly. The next may be on a monthly basis. Material is preferred in short lengths: 500 to 1,000 words is a good average for articles, with 2,500 words the tops. Fiction, of which a little is used, averages around 1,500 words. Payment is on publication, by arrangement. The business manager and associate editor, Harry G. Kriegel, states that writers should quote a price on material submitted. Much of the contents of the first issues are digest or reprint material. But the original is sufficient to rate market listing. Better send for a copy of *Happiness* before submitting anything. Address—421 Seventh Avenue.

Fawcett Publications, 1501 Broadway, are branching out in a new direction in their comics books. The newest idea is *Animal Funny Stories*. It is intended for a younger audience than the average adventure comic, and the style will be a little different. There will be more humor and more fantasy. It will start off as a bi-monthly, appearing in early November. The juvenile illustrator, "Chad," is styling the magazine. Material is all on assignment now. But that doesn't close the door to writers with new ideas to offer. Write to the editor, Rod Reed. A personal consultation is a good idea, when you want to do work for the comics.

*Master Comics* of the Fawcett line is using a serial story now. This is a try-out of a new idea, which might spread to others of their comics books. The long length gives opportunity for more play and build-up than the 2,000-word shorts used in most of the comics. But there is a market for some short adventure stories in *Captain Marvel*. These must be red-blooded, he-man stuff with appeal to the present readers. They must not deal with the title character, however. Stories, which were 1,500 words, are now wanted in a 2,500 word length. Payment is two cents per word, on acceptance.

*Skyways* is a new aviation magazine, announced for newsstand appearance October 5th, dated November. Henry Publishing Company 30 Rockefeller Plaza, is getting it out. Henry Bart, formerly managing editor on *Sea Power*, fills the same post here. The contents is reported to be all staff prepared for the present.

Hillman Periodicals is venturing into the news magazine field with some try-out issues of a weekly tabloid picture publication called *Tab*. Three issues will appear in August in some fifty key cities across the country, the third dated August 28th. Further issues depend on the reception given the five-cent magazine. Address—1476 Broadway.

*Woman's Life* is a new title being added to the Kingsway Press list in late September. This will be another pocket-size publication, edited by Douglas E. Lurton. For the

present, until a schedule has been determined upon, there will be no market. However, *Your Life* and *Your Health*, monthly and quarterly respectively, are wide open and present a steady market with payment at good rates, on acceptance, for high quality material. Address—354 Fourth Avenue.

Changes in editors are many, due to men going into Service. But these seldom involve any change in a magazine's policy. Ernest V. Heyn, supervising editor of *Liberty*, *Photoplay*, *Movie Mirror*, and *Radio Mirror*, is now a captain in the Army. Fred Sammis remains as head man on the two fan magazines. But a successor on *Liberty* has not been announced. These are Macfadden magazines at 205 East 42nd Street.

Harry Widmer, formerly editor of the Ace Men's Group, is now editing *Detective Tales* and *The Spider* for Popular Publications, 205 East 42nd Street. He replaces Loring Dowst.

At Munsey's 280 Broadway, Burroughs Mitchell is now editor of *Argosy*. He replaces Harry Gray, who is no longer with the company.

*Flynn's Detective* (formerly *Detective Fiction*) is now being edited by Al Gibney. The former editor, Paul Johnston, has left for the Army. The two magazines announced in May, *Sea-Killers* and *Flying Tigers*, were not brought out and have been postponed indefinitely. Address—280 Broadway.

*Dance*, with which was recently combined *American Dancer*, is located at 250 West 57th Street.

If you want to submit short fiction to *The Magazine PLUS*, you don't need to query first, as previously announced—provided you have read a copy of the publication and feel sure your story is in the trend. Address Ed Bodin, who is contact man for writers and agents, and be sure to mention whether you have read the magazine. (It is fifteen cents, and sample copies may be obtained from the dictorial office, if you don't find a copy elsewhere. It is distributed now only in defense plants.) Orlin Tremaine is editor. Address—545 Fifth Ave.

Sparkling publications, 366 Broadway, have moved out and left no forwarding address. They put out *Spark*, *Keen*, and *Rare Detective*.

Charles Henry Publications, 683 Broadway, have appointed David A. Balch as managing editor of their two magazines, *Successful Living* and *Journal of Health*. A third magazine, *Digest and Review*, has been discontinued for the present. *Successful Living* uses articles on healthy diet, exercise, health recovery, child training, success, any kind of material or nutritional service, gardening, decoration—mostly from a health angle. Anything that is a factor in a program of successful living may be the subject of an article. The length ranges from 1,200 to 2,500 words. Some fiction also is included. This may be love, out-of-doors, humorous—but nothing sordid or unpleasant. Lengths may run from 1,500 to 3,000 words. The rate of payment has been made clear now, and writers will find this source of trouble smoothed over. Payment is now announced definitely as a half-cent per word, with an occasional higher rate. This is made on publication. The magazine is a bi-monthly.

*Journal of Health* is a monthly which is distributed through health food stores. It uses articles on health and nutrition and diet. The page treatment is preferred to fit the slim make-up, so from 500 to 700 words is right for length. Payment is a half-cent, on publication. Address—683 Broadway.

*Stag* has been discontinued. This was a man's magazine published by Martin Goodman at 330 West 42nd Street.

*Ski Illustrated* will begin to buy in September for its four issues, which appear from November to February. General skiing material or humorous articles on the subject are wanted. Good photographs are desirable with articles, and some cartoons alone. Lengths may run to 2,000 words for articles and about 1,000 for fiction. Payment is on acceptance, at rates varying according to value. Al Nydin is editor and publisher; Frank A. Wrench is managing editor. Address—110 East 42nd Street.

*Saturday Review of Literature*, 25 West 45th Street, reports that it is slanting more to topical subjects than in the past. There may be more emphasis on those books which help promote the war effort. The lead article (which is featured at the top of the front cover) brings its writer fifty dollars. Inside articles are thirty-five dollars. Poems are ten dollars. These all represent open markets, in which one of the chief demands is for quality writing on subjects connected with books. Other items are paid for at space rates. New rates and unknowns are welcome, as well as the "name" writers. The book reviews are all assigned. Editor—Norman Cousins.

The market at *Elks Magazine*, 50 East 42nd Street, is limited in quantity of purchases because much of the publication deals with matters of the Organization itself. But what is bought brings excellent rates of payment. The typical reader is a run-of-the-mill American who prefers the simple, wholesome things of life to the luxurious or bizarre. Most of them are in business of the white collar type. Their families read the magazine, too. Here are some don'ts to remember for this market: avoid racial, political, or religious controversy. A manuscript must be clean and wholesome, rather than erotic. It must not be too sophisticated. Above all, it must be clear, easily followed, taking nothing for granted. The most popular themes with readers are adventure, humor, sports, romance, drama. When space permits, the editors try to incorporate inspirational of self-advancement themes, current affairs, economics or sociology, autobiography, biography, history. But the fundamental objective is entertainment. It is usually advisable to query the editor about a contemplated article. Fiction lengths run from 4,000 to 6,000 words. Articles may run the same. Payment is from \$100 to \$500 per story or article. Checks are made out twice a month now, within the two-week period immediately following acceptance. Coles Phillips is editor.

*Woman's Day* ends its fifth year in September with a fine record of increasing distribution through its outlets, the A & P

stores of the country. Everything submitted here gets at least two readings, and good material is always welcome. Fiction should be warm, but not too sophisticated—not the penthouse or roadhouse type of story. It should stress human interest. But beware of the over-sentimental and the soft. Articles should be on subjects real and important to women. The highly personalized type of writing is fine. But not the how-to-do sort, because these are taken care of by the magazine's own workshop. Movie articles are out, as the magazine has its own Hollywood editor. And the staff don't like "My Hobby is—" or household hints. Subjects for articles must have broad interest and importance as a way of life or as something people can use. Top length on articles is 2,000 words, with 1,500 a better average. Fiction must have lift and be entertaining. Lengths to 5,000 words; good average 2,500 to 3,000. Payment is made on acceptance. Rates vary, and the editor makes an offer. Managing editor—Miss Cora Anthony; Fiction editor—Miss Betty Finnin. Address—19 West 44th Street.

*The Independent Woman*, 1819 Broadway, is edited for the business and professional women of the country. Articles may be on emerging economic, political and social problems. Women achievements, new opportunities for women, practical articles on business advancement, success stories (but only of very exceptional women), interviews with celebrities (preferably on controversial themes of interest to women), the special social or psychological problems of the business and professional women's group, the status of women in foreign lands, personal adjustment, the technique of living—any of these themes might suggest a suitable article. Lengths should be from 1,500 to 2,000 words. In many articles, especially those in which women's personal problems are treated, a light touch is very desirable. In personality stories, a human interest approach is essential, with quotation of witticisms, opinions of the subject's friends, her philosophy of life. Humor is good, if it has some distinct appeal to this particular type of reader. Such articles must be short and practical in subject, but

written in a light vein. No fiction in this magazine. A little short poetry of high quality, with a special message for women. And for every type of material, a human, readable, anecdotal approach—perhaps even a personal and controversial treatment—is essential. Payment for articles is from \$10 to \$35, on acceptance; for verse, \$2 or \$3. Editor—Winifred Willson.

Marion Shear, editor of Munsey's *All-Story Love*, tells me that she needs stories with some substance to them. She is not interested in the fantastically playful, but does want something emotional in style told as a straight love story with a lift to it. The magazine uses both third and first person types of romance. But the gloomy sort of confession story is definitely not wanted. For special assistance to the writer, Miss Shear suggests that the issue of *All-Story Love* dated October is very representative of what she wants. It goes on sale, in some inexplicable way, the middle of August, so look for your copy at once. Study the first five stories, in particular, under the Contents Page heading, "Thrilling Love Stories." Here is the emotional story told straight, the light story which could really happen, the escape story which is still of today, a filler length which is definitely modern, and a first-person tale which combines a war problem with love. All lengths are good: first and third person around 5,000 words; first person novelette, 12,000 to 15,000 words. Payment is a cent a word, on acceptance to known writers, on publication to first sales. Address—280 Broadway.

*New Love* of the Fictioneers group wants its heroines to be pretty much down-to-earth. Love gets mixed up with war problems, no matter how you look at romance these days. But the editor emphasizes that there are a lot of different phases of war work. Not every soldier wears a Service uniform; the men behind the soldiers are fighting too. And there are all the types of defense work in which your hero might be involved. Too, he might be a man back from the Philippines or Hawaii, or some other war arena.

*Romance*, another Fictioneers bi-monthly,

likes the different sort of situation for its love stories, and lots of glamorous background. A good length for both books is 5,000 words or less. They use some quite short—2,500 to 3,500 words, with novelettes of 7,500 to 10,000. Payment is up to one cent per word, on acceptance. Editor of the two love books just above is Peggy Graves. Address—205 East 42nd Street.

Jane Littell, editor of the two Popular Publications love magazines, *Love Book* and *Love Short Stories*, says of the war-and-love situation: The government likes editors to use Army and Navy stories. But they are sticklers for having details correct. Each Army and Navy post has a Personnel Officer, who is reported to be glad to help writers with information. So get hold of the one at your nearest post, and ask your questions. Try to get pictures, too, to help the artist. This would apply especially to uniforms, etc., referred to in picture-scenes in your story. Address—205 East 42nd Street.

*True Confessions* (Fawcett) is making a feature of its poetry page now, and is in the market for verse. This should have a love theme with a rueful note. It must be short: 8 to 16 lines are best. Requirements for stories remain the same. The war scene plays a deliberate part in about two stories an issue. But it is usually lurking in the background of others, for it gives a special temper to the times which is unavoidable in an up-to-date story. And stories must be timely, not escape, in order to pack the wallop wanted for this magazine. Exciting reading is a real requirement for these first-person tales. Lengths: shorts 5,000 to 7,000 words, novelettes 22,000 words, serials 15,000 words in three parts. Also, there is a need for good articles with the by-lines of celebrities, inside stories such as that used recently of Madeline Webb, helpful articles by prominent people. New writers are always sought. Payment is two cents a word and up, on acceptance. Paydays are Tuesdays and Thursdays now. Reports on everything are promised within two weeks. Editor—Beatrice Lutibz. Address—1501 Broadway.

*Exposé Detective* and *Exclusive Detective* are wide open for material in the fact-detective field. Lengths run 4,500 to 5,000 words. Good detective work, colorful backgrounds are important. Only pictures of victim and killer are essential, the rest being posed illustrations. Payment is a cent a word on acceptance, with \$3 each on publication for the photographs used. E. B. Sherman is editor. These are associated with the Red Circle group, 330 West 42nd Street.

*Pictorial Movie Fun* and *Pictorial Fun*, put out by Crestwood Publishing Company,

1790 Broadway, are soft-pedaling the sex stuff, and playing up the slapstick of girls in funny or humorous situations. These use cartoons and pictures mostly, and pay \$7.50 for the former. *Army Laffs* continues to be a market for short fillers and cartoons with military slant. \$5 for cartoons in this pocket-size magazine. Stories are a page or half-page, 175 words to a page. Payment \$5 per page, \$2.50 per half-page. \$1 for two-line jokes. Some verse, mostly patriotic. *Halt!* is now done all on special assignment. M. R. Reese is editor here; with Corp. Ken Browne editor of *Army Laffs*.

## PHILADELPHIA MARKETS

By FRED H. UTHOFF and MARY D. COLLINS

**Q**UITE a few changes have taken place in the "Philadelphia story" since publication of the last market letter. Most significant trend was expressed by practically all editors, who said they were especially interested in fiction and articles on the war and national and international affairs.

### Newspapers

Philadelphia newspapers offer a lucrative field for the free-lance writer.

The *Philadelphia Inquirer* issues a supplement with the Sunday edition called: "*Everybody's Weekly*." Samuel Schwab, Editor. In the market for factual articles, about 1,800 words, appealing to men and women, accompanied whenever possible by photographs. Articles vary in type, from intimate glimpses into the lives of national and international celebrities, to authoritative articles on national and international affairs; factual crime and mystery; and material of local and State interest. Suggest writer query editor before submitting article. Price varies and is upon publication. Rarely use photography without manuscript. Uses cartoons. No fiction or poetry.

Deadline five to six weeks in advance of publication.

Biggest press news of the year in Philly was the sudden "folding" of the *Evening Public Ledger*. Still going strong, however, is *The Evening Bulletin*, currently running a photographic contest, which closes Saturday, September 5. Black-and-white photographs, of any size, are judged in the following classes: 1) babies and children; 2) young people and adults; 3) scenes and still life; 4) animal life; 5) Army, Navy and Marine Corps. This paper purchases, for \$5.00 each, photos suitable for publication in each of the five classifications. They also pay \$2.00 for each snapshot of merit used for publication. Send finished print only; no negatives.

### Magazines

**C**URTIS PUBLISHING COMPANY, Independence Square, is by far the biggest buyer of free-lance material in Philadelphia. This company publishes:

*Saturday Evening Post*—issued weekly. Ben Hibbs, formerly editor of Curtis' *Country Gentleman* is the new *Sep* Editor,



replacing Wesley W. Stout. The writer has keen competition on this sheet. They receive about 70,000 manuscripts a year. Of the material sent them they use on the average of 5 fiction stories; 5 articles; and 2 serial installments weekly. Each week this magazine contains 5 or 6 fiction stories; about 9 articles and 2 serials.

New innovations include the use of considerable short material and one page articles.

This magazine welcomes all contributors who can write material of sufficient interest. The bulk of current articles are on war subjects, from either the armed forces or the production angle. Current fiction is still the "escape" type. Use same amount of poetry, humorous prose and cartoons on "*Post Scripts*" page, as usual. It was a standard rule for a long while that articles had to be at least 5,000 words. They now use articles regardless of length, depending entirely upon interest. It is usually better to inquire before submitting articles. With the increased volume of articles and fiction, they are more interested than ever in new writers. Since May of this year they have used an amazing number of new names.

Use 5,000 word short stories. Pay is tops and on acceptance. \$1.50 a line and up for poetry.

In April the price of this publication rose from 5 cents to 10 cents. Their *total* net circulation (which includes mail), 4 weeks later was 3% off the figure of the previous month.

*Ladies Home Journal*—Issued monthly. Bruce Gould and Beatrice Blackmar Gould, editors. In February, price went to 15 cents an issue. Market for short stories, usually 2,000 to 6,000 words; and serials of 5 or 6 installments of not over 10,000 words each. Use about 6 serials a year. Use about 20 or 30 articles each year of interest to the American woman. These usually run between 2,500 and 3,500 words. Use poetry, usually about 24 lines. Pay is same as above.

*Country Gentleman*—Robert Reed is the new Editor of this monthly. He replaces Ben Hibbs. Price went up in July. A market for 2,000 to 5,000 word short stories and serials of 3 to 5 installments of 8,000 words

each. These are usually the work of experienced writers. In most cases farm is not the locale for fiction. Interested in timely articles on agricultural and rural living up to 3,000 words. It is better to query editor before submitting articles. Illustrating pictures essential. Use some poetry, varying in length, also some humor.

*Jack and Jill*—"The Magazine for Boys and Girls," Ada Campbell Rose, Editor. Directed at children of ten years and younger. Market for short stories of fantastic and realistic type, maximum 1200 words; also biographical stories. Prefer fiction built on plot structure. Use serials, not more than 5 installments, usually about 1,200 words each. Use some verse of various lengths. Market for activity suggestions for young children, but they must be easy and not require much special equipment. Science articles are used, of about 500 words; also, play-time activities, puzzles, riddles, game explanations, cooking suggestions and short dramatic sketches that require no costuming. Payment varies. Reply within two weeks.

*The Camera*, 153 North 7th Street. Ernest V. Wenzell, editor; Mark Mooney, Jr., Technical Editor. After August 15th this publication will be located in the Baltimore Life Building, 305 North Charles Street, Baltimore, Md. Published monthly. Interested in articles of 800 to 1,800 words on *practical* photography. Also, how to make equipment and gadgets from available materials. No abstracts such as "Is Photography an Art?" Cartoons, yes; poetry, no. Do not buy individual illustrations; pictures must illustrate stories to be considered. Rates,  $\frac{3}{4}$  cent per word, payment on publication. Pay \$1.00 to \$2.50 for photographs. Seasonal material should be submitted four months in advance.

*Farm Journal*, 7th and Washington Square. Arthur H. Jenkins is Editor of this monthly. Use a short story, up to 3,200 words, in each issue. Should have feminine appeal for "Farmers' Wives" section, preferably not farm locale. Articles of about 1,000 words. These are more-or-less technical: agricultural or household, and are

usually written by their staff, or on assignment. Suggest would-be contributors examine magazine first. Use small amount of verse. Pay is on acceptance, 5 cents a word, and more for fiction; 2 cents a word and up, for articles.

*Frontiers*—a magazine of natural history, published monthly by the Academy of Natural Sciences, 19th Street and Benjamin Franklin Parkway. McCready Huston, editor. No fiction. Uses natural history material. One cent a word base rate. In market for good, glossy, natural history photographs. Payment for photos ranges from \$2.00 to \$5.00, upon publication. Divides reprint receipts with author.

*Nineteenth Hole Magazine*, 1315 Cherry Street. Helen C. Eden, Editor. Monthly magazine devoted to local Country Club activities and personalities. Market for articles and news on golf, tennis and country club sports, usually not too far afield from Philadelphia and its suburbs. The shorter, the better. Pay varies.

*Pennsylvania Magazine*—published quarterly by Historical Society of Pennsylvania, 1300 Locust Street. \$3.00 a year. William Reitzel, former editor, is now in the Navy. Margaret L. Bailey, Assistant Editor, is now in charge. In market for articles dealing with Pennsylvania and Middle States history. They must be original contributions to historical knowledge, and must consist of completely new material, or old material from entirely new viewpoint. These articles are usually commissioned by the magazine, and are written by authorities in the field. Specific sum offered when commissioned. No illustrations unless needed by article.

*Click*, formerly located in the Inquirer Building. Editorial offices have moved to 535 Fifth Avenue, New York City. No acceptances in Philadelphia. Wade Nichols is the new Editor.

*Etude*, published by Theodore Presser Company, 1712 Chestnut Street. Dr. James Cooke, Editor. An educational magazine. Market for technical articles of musical interest, up to 1800 words; and interviews with current musical celebrities along line

of some definite technical point. Photographs when accompanying article. Goes to press more than two months in advance of publication. Pay is usually \$4.00 a column, on publication.

*Popular Dogs*, 2009 Ranstead Street. Margaret M. Moore, Editor. Published monthly. Uses articles on the care, training, exhibiting and activities of pure bred dogs only. Usually 500 to 1500 words. Also articles on money-saving and time-saving kennel inventions. No poetry or fiction. Pays 25 cents an inch, following publication.

*AMERICAN Sunday School Union*, 1816 Chestnut Street. Mr. William J. Jones, acting Editor-in-Chief, replacing the late Dr. Arthur M. Baker.

The offer made two years ago by this organization of \$1,000 outright, plus royalties, for a novel based on present-day Christian living, still holds. This novel must be of an evangelical nature and background, artistically written, with a definite Christian atmosphere. It should not be in the form of sermons or sermonizing. The Union's 15 publications include a complete set of Sunday School helps. Three of these publications are in the market for outside material:

- *Young People's Paper*—issued weekly. Market for 2,500 to 2,800 word fiction with religious theme, for young people between 18 and 25 years. Also serials of about 13,000 words. Articles of inspirational and spiritual help to Sunday School pupils; as, description of methods of missions, the Orient and its relation to the Bible; they are usually historical and geographical. Articles, 500 to 1500 words, with pictures if possible. Pay ½ cent a word, on acceptance.

- *Picture World*—for boys and girls under 12 years. Uses child fiction under 900 words. No fairy stories unless they contain a moral. Use short verse, and some religious articles. Photographs when accompanying articles. Pay same as above.

- *Sunday School World*—Inspirational and informational journal for teachers, superintendents and Christian workers. Market

for feature articles, usually illustrated, on methods, plans, and suggestions for improving Sunday School work. These are mostly personal experiences and are less than 1,000 words. They are most interested in rural districts and small schools. Use some poetry. Pay on acceptance.

**THE AMERICAN BAPTIST PUBLICATION SOCIETY**, 1701 Chestnut Street. Rev. Stanley A. Gillet, associate editor; Miss Margaret M. Clemens, in charge of the children's section. Manuscripts should be sent directly to the Editorial Department, as they go to a central desk where they are sorted by a manuscript secretary. Publish books, pamphlets, magazines, and religious books of distinction. No fiction. They publish the following:

*Home*—(formerly "Home Department") issued quarterly. Articles on child training, parenthood and home problems; 250 to 2,000 words. No fiction, occasional verse. Payment varies, and is on acceptance.

*Adult Class*—quarterly. Short articles of an inspirational or religious nature. No fiction; some poetry.

*Teens*—weekly. For boys and girls of high school age. Use 2,000 to 3,000 word fiction. Serials of 4 to 8 installments of 2,500 words each. Articles on nature, school work, vocational, biography, travel, about 300 to 1,500 words, usually illustrated by sharp, glossy photographs. Pay on acceptance.

*Young People*. Has highest circulation in this group. Issued weekly. Market for fiction to appeal to 16 year olds through the adult group. 2,000 to 3,000 words. Serials of 4 to 10 chapters, up to 2,500 words each. Articles same as for "Teens". Pay on acceptance.

*Story World*. For boys and girls up to 9 years of age. Wholesome stories, under 750 words, built around the everyday activities of this age group. Short poems. Payment varies.

*Juniors*—second highest circulation in this group. For boys and girls between 9 and 12 years old. Market for short, action stories and serials of six to eight chapters.

Stories and chapters should run from 1,800 to 2,500 words. Publish a few stories 900 to 1,200 words. All manuscripts must be of wholesome moral nature and about the everyday activities of this age group. Use some informational articles, 500 to 1,000 words, preferably illustrated; and story articles, describing things to make, illustrated by diagrams, running 500 to 1200 words in length. Some verse, not over 4 stanzas. Payment varies and is on acceptance.

*Baptist Leader*—published monthly. No fiction. Articles on church school methods only. Inquiry should be made before submitting anything else. High standards. Occasionally use poetry of merit. Articles should be submitted 4 months in advance of season. Payment is high and on acceptance.

*Sunday School Times*—325 North 13th St. Philip E. Howard, Editor. Use Sunday School lesson material, and articles on Sunday School methods, management and development. Lead articles are usually about 1,800 words; other articles range from 500 to 800 words. Also use stories and general articles for children; these may be up to 1,000 words. No fairy stories. Very occasionally they publish fiction for adults, and then it is the wholesome type, and is about 1,500 words. Payment is \$5.00 a thousand words and on acceptance.

*The Christian Youth*, 325 North 13th St. J. W. Lane, Jr., Editor. Weekly. Publish a well-written short story, up to 2,000 words in each issue; for which the payment is usually about \$8.00. Market for 5,000 to 10,000 word serials; and 500 word fillers. Payment for fillers is from \$2.00 to \$4.00. A limited number of manuscripts are accepted.

#### Trade Journals

**THE CHILTON PUBLISHING COMPANY**—56th and Chestnut Streets. One of the country's largest publishers of trade journals. Most of their publications are edited in New York. They purchase material in Philadelphia for the three listed below:

• *Motor Age*—William K. Toboldt, Editor. Issued monthly. For automobile repair

shops and service stations. Deals with the practical problems of repairing, maintaining and adjusting motor vehicles of all types. Use photographs, cartoons and other fillers of interest to men. Articles on maintenance and merchandising activities, 1,000 to 1,500 words. Payment is on publication. \$3.50 to \$5.00 for glossy finish photographs; \$5.00 to \$15.00 for cartoons. \$12.50 to \$15.00 for two-page articles; \$25.00 to \$30.00 for two-page spread. Pay \$1.00 an inch for the first inch of news and 25 cents for each following inch.

• *Commercial Car Journal*—George T. Hook, Editor. Monthly magazine for operators of motor trucks. Deals with the problems of maintenance and general operational procedure in handling large groups of motor trucks. Articles are usually commissioned, and deal with mechanical subjects, safety methods, human interest stories relating to trucks, fleet operation. Illustrations ordered after acceptance of articles. Use some fillers on the industry: shop articles, truck repair, painting. Payment is on publication, \$25.00 an article, minimum; with a range reaching \$50.00. Occasionally use photograph with caption, \$5.00 each.

• *Automotive and Aviation Industries*—Julian Chase, Directing Editor. Issued semi-monthly. A news and technical magazine for production men, engineers, management officials and others engaged in manufacturing automotive and aviation products. Publishes highly technical material, and industrial articles on the industries covered by the magazine. No restrictions as to length. Market for news pertaining to persons and organizations intimately connected or associated with aircraft; Diesel engine production and development; passenger car, truck and bus manufacture, sales and developments; fuels and lubricants, transportation and maintenance matters, and the parts and equipment of the industry. Interested also in collateral industries, both raw and semi-raw materials: steel, aluminum, glass, rubber. Prefer "inside story" style of article; accurate, informative and brief. Pay 50 cents a column inch for news and articles.

*Knitting Mill News*—40 South 7th Street. C. B. Carter, Editor. Publishes articles on the knitting industry only. Also Philadelphia market news. Practically all copy written by the staff or on assignment.

*Confectioners Journal*, 437 Chestnut St. Eugene M. Pharo, Editor. Published monthly. 500 to 3,000 word articles on confectionery. Interested especially in the production and distribution methods of wholesale candy manufacturers, and specific cases of increases in production; also, articles on wholesale candy factory modern methods of production. Illustrations whenever possible. Suggest you query the editor before submitting article. No fiction, poetry or fillers. Pay ½ cent to 1 cent a word, on acceptance; and up to \$3.00 for photographs.

*Observer and Sporting News*, 1229 Wood Street. W. John Hamilton, Editor. General newspaper with special section for the local liquor industry. The fiction they use is purchased from syndicates. Most copy written on assignment or by staff. Market for exclusive news, not too long.

*Macrae-Smith*, 1712 Ludlow St. Oliver G. Swan, Editor. In the market for book-length adult fiction and juvenile informative books. Mystery and western fiction most acceptable. Also books on politics, economics and everyday topics, travel and biography. No poetry. Payment on royalty basis. Reply in three weeks.

*Ritten House*, 122 South 18th Street. William J. McElwee, Editor. This organization has closed its offices.

*David McKay*, 604 South Washington Square. Miss Florence Cook is the new Managing Editor. Specializes in children's books, games, and comic magazines. In the market for short stories, not more than 2,500 words, directed at boys of 9 to 14 years old; and educational stories on foreign countries. Interested in children's puzzles, magic, and other feature page material. Will consider longer stories, which they now put into book form instead of using as serials, as formerly. Writers should aim at children from 8 to 16 years. Payment upon acceptance.

*J. B. Lippincott Company*, 227 South 6th St., and 521 Fifth Avenue, New York City. Mr. George Stevens, Managing Editor. In the market for all kinds of book-length fiction; and non-fiction, any length, on any subject. Very rarely publish poetry, which must be exceptionally good. Specialize in book-length mystery stories, both established writers and new names. New writers are very welcome. Are especially interested in humor, and in manuscripts from men and women enlisted in the armed forces. Good market for manuscripts of writers who have had actual experience in this war, and in books by war correspondents. Also print all kinds of juvenile books, prose, and poetry. All manuscripts read and reported on. Royalties sent out every six months.

*Dorrance and Company*, Drexel Building, Fifth and Chestnut Streets, W. H. Dorrance, Editor. Publishes "Contemporary Poets of Dorrance," a series numbering 242 volumes, each volume the work of one author. Market for book-length fiction, and non-fiction on all subjects. Publishes on royalty and co-operative basis.

*The John C. Winston Company*, 1006 Arch Street, William T. Atwood, Managing Editor, replacing Olive I. Carter. Market for juvenile fiction for children 10 years old and up. 10,000 to 60,000 words; and shorter lengths for younger children. Also publish picture story books. Occasionally publish unusual adult fiction. Use book-length juvenile non-fiction: biography, travel, religion, trade books. Also, textbooks: history, civics, and practically all educational subjects, designed for elementary and high schools. Publishes bibles, dictionaries, and encyclopedias.

*Penn Publishing Company*, formerly located at 925 Filbert, has been purchased by the William Penn Publishing Company, 220 Fifth Avenue, New York City. A subsidiary of this company, the *Penn Play Company*, located at 1617 Latimer Street, Philadelphia (Mr. William K. Harriman, Editor), is in the market for one-act plays with a preponderance of female characters, preferably a comedy or farce. Plays purchased outright.



"You are nervous, irritable, and underweight. Try UNCLE JOHN'S TONIC at your neighborhood drug store."

### Syndicates

*Watkins Syndicate, Inc.*, 2738 Merwood Lane, Merion Golf Manor, Ardmore, Pa. Frances M. Kelly, Editor. Market for daily comic strips, fiction in serial form (usually by authors who have had previous publication), series of articles on adventure, romance, etc. Also war articles by international authorities. Suggest writer query Editor before submitting articles. Not in the market for short stories or articles on beauty or etiquette. No poetry. Enclosed self-addressed envelope for return.

*Ledger Syndicate*, now located at 615 Ledger Building, Independence Square. George F. Kearney is the new Editor of this old and reliable institution. Supplies 40 daily newspapers with serial fiction. In

the market for special war features. Also, serial fiction, up to 36 chapters, on love and adventure. First chapter should be about 2500 words, and subsequent chapters about 1800 words. Also interested in woman's page topics, and comic panels, which should be sent in a six-weeks' run. Pay is 50 per cent of the gross, less cost of production.

### Juvenile Magazines

**PRESBYTERIAN** Board of Christian Education, Witherspoon Bldg., 1321 Walnut St. Dr. Park Hays Miller, Editor-in-Chief. Purchase free-lance material for four of their publications, listed below. In addition,\* they are in the market for well-written book-length "fiction with a Christian purpose." Previously these book-lengths were directed at juveniles and teen-age readers, but they have recently expanded their program and in the future will publish wholesome fiction for adults, of a type that can be enjoyed by the younger group as well. Central characters of these stories usually overcomes a character defect or physical or social handicap. Accent is usually on strength of character. Should not be of obvious "holy" type. Manuscripts usually run 60,000 words, but this length is not too essential. Sometimes publish these stories in serial form in one of the publications listed below, before they are put into book form. Naomi Horne conducts the Board's book program. Publish no non-fiction or poetry in book form. Payment is on royalty basis.

*Stories*—a four-page paper for boys and girls from 6 to 8 years old. Use stories containing character-building emphasis, from 400 to 800 words. Should center about experience of children. Also use Bible stories, imaginative yet not contradictory to the Bible. A market for nature stories and poetry under 16 lines, that can be understood by this age group. Also publish articles on games and things to do. Not

interested in fairy lore or unnatural personification (of animals, inanimates, etc.).

*Pioneer*—for boys between 10 and 15 years. Market for short stories between 2,500 and 3,000 words; also serials of 4 to 10 installments about the same length. Fiction should be interesting, well-written, true to life and conducive to Christian conduct. Must be based on true life situation, and contain plenty of action. Articles dealing with science, history, travel, biography, nature, sport, accompanied when possible by photographs or sketches, are most acceptable. Editorials supplying religious and ethical guide posts are welcome. They should be conversational in style, and be based upon real life incidents. Short poems are in demand. Occasionally use fillers.

*Queen's Gardens*—Directed at girls between 10 and 15 years. Good market for short stories and 4 to 8 chapter serials. Stories and serial chapters up to 3,000 words. Here again fiction should stick to true-to-life situations and contain plenty of action. Emphasis should be on Christian viewpoint. General articles on the same subjects as for "Pioneer," except from a girl's angle, are acceptable, as are poems. Use editorials presenting girls' problems, but not in a "preachy" style.

*Forward*—for boys and girls of high school and college age. Adventure and action stories and serials should deal with the problems and experiences of this group. Accent should be on courage, loyalty, and Christian living. Stories and serial installments up to 3,000 words. Serials from 6 to 10 chapters. Articles on general subjects, up to 1,000 words, are used. Usually written by an authority on the subject. Interested in religious and nature poetry, 4 to 20 lines. Payment for photographs and sketches ranges from 50 cents to \$5.00. Photos should be 8x10 inch glossies. Payment for the four publications listed above is on the 15th of the month following acceptance.

\*For their subsidiary Westminster Press.

# QUIZ FOR PLAY- WRIGHTS

By OLGA LEE

**E**VERY week we receive plays written by new authors. Many show promise, but are written with little knowledge of play structure. Below are 25 questions. Mark yourself 4 for each question answered correctly. If your score is less than 70, study your medium before proceeding further—or try a less exacting form of writing.

1. Do you write about people you know and understand?

YES. If you don't, the chances are they won't be convincing to an audience.

2. Does each line of your dialogue do one of the following things?

Develop character  
Further your story  
Create comedy.

YES. There is no room for extraneous matter in a play.

3. Does your plot develop from your characters?

YES. Put characters you know in certain situations, and decide how they would behave. This is a better method, generally, than building your plot and then attempting to make your characters conform to it.

4. Is there at least one character in your play that the audience is rooting for?

YES. If there is no one in your play that the audience is vitally interested in, the chances are their interest won't be sustained for 3 acts.

5. Do you plan your third act before starting to write your first?

YES. Plays are built before they are written, and you have to have some idea of where you're going even though, as your

play progresses, you will probably make changes.

6. Is your first act curtain better than your second?

NO. Plan to make all your curtains as good as possible, but your second act curtain is more important than your first.

7. Have you any suspense on your second act curtain?

YES. Wanting to know what happens is all that brings your audience back for your third act.

8. Does your play run between 100 and 120 pages?

YES. A play should be an evening's entertainment, and run between an hour and a half and two hours in playing time. If you have written a three act play that runs an hour, the chances are no Broadway producer will buy it unless he considers it a masterpiece.

9. Could you easily transfer long passages of dialogue from one character to another?

NO. If you can, the chances are your people are not very well characterized. One of the things your dialogue must do is portray character.

10. Do you say as much as possible in as few words as you can?

YES. Again there is no room for wordy and verbose language in a play.

11. Do your characters give long descriptions of other characters in your play?

NO. We must get to know your characters through their behavior.

12. Are there any characters in your play

- that the audience may feel are like people they know?  
**YES.** If there are, you may have the nucleus of a hit.
13. Have you more than four sets in your play?  
**NO.** The fewer sets the better, if you want a sale. Production on Broadway is expensive, and a manager may hesitate to produce a play by a new author if the cost is fabulous.
14. Would you change your play completely and make your characters do things you knew they wouldn't do, in order to get a Broadway production of your play?  
**NO.** If you do, the chances are it would be a failure.
15. Would you refuse to change a single line of your play?  
**NO.** Plays almost always need some rewriting as the characters take life.
16. Do you listen to, and watch, people in public gatherings?  
**YES.** The chances are, if you are not interested in people, you won't portray them well.
17. Do you read your dialogue aloud to yourself?  
**YES.** See if it sounds the way people talk.
18. Would you listen with an open mind to suggestions for changes by a qualified agent?  
**YES.** If not, why have an agent?
19. Would you accept these suggestions and work on them if you were convinced they were sound?  
**YES.** However, you must believe in them. You can't write what you don't believe in.
20. Do you think playwriting is easy?  
**NO.** If it were, the rewards would not be so high.
21. Do you object to any re-write?  
**NO.** A first draft is usually subject to re-write.
22. Do you try to select timely themes?  
**YES.** This is very important. Audiences are most likely to be held by themes they are currently interested in.
23. Do you think your play will move your audience to laughter or tears?  
**YES.** A play that moves your audience has a better chance than one that is purely cerebral.
24. Have you ever acted, directed, or stage-managed a play or plays?  
**YES.** Actual theatrical experience is a great help.
25. Do you see and read as many plays as you can?  
**YES.** It's a good idea to study the technique of other playwrights.

P. S.: We asked Leo Shull, our ubiquitous Broadway contributor to run an eye over the above before it was printed. He did, and advised: "Olga Lee, or the body beautiful, has managed to condense in her 25 questions a lot of the "musts" and taboos which are biblical to Broadway and its denizens.

"I think it's very worthwhile printing in the DIGEST. The sooner playwrights (and even writers) discover these rules and master them, the easier they write what Broadway considers a professional script. Olga, now at 229 W. 42nd Street, has been around for 15 years or more, is very honest and genuine, knows Broadway and producers.

"Also, tell your readers, when they come to Broadway to drop in at the Genius Club, at Hotel St. James, and have a beer."

The careful Mr. Shull, who is well known in philanthropical circles, adds that beers to visiting firemen would be paid for by WRITER'S DIGEST. OK, we're fish.



# NEW PASTURES

By GARETH CHAPEL

IN the July DIGEST, Gareth Chapel detailed his five means of livelihood, and one of them brought us many queries asking for further information. Here is the item that raised the questions, and which are explained instructively in this article:

## *Develop a bread-and-butter specialty.*

My own is so humble that I speak of it with diffidence. The libraries of the university near my home receive a stream of scholarly journals, bulletins and monographs in the fields of psychology, psychiatry, sociology and education. Out of this stream I can readily fish enough material for three or four thumb nail popularizations (200-800 words) a week.

From this comes a dependable trickle of small checks, averaging around \$25 a week.

In working up these features there are corollary values. I come upon ideas worthy of development for more pretentious markets.

HERE is an instance of how it works:

Research men at Harvard, Penn State and Iowa States are—in biological language—the “hosts”. I am, perhaps, a parasite waiting to prey on their works, as reported in the learned journals of their professions. Here is an article on night-blindness; here a report on visual acuity; here a physiologist's studies in the affects of fatigue. In all, I find a dozen technical papers whose contents have a more or less direct bearing on automobile driving. I note down important data, work it together, package it in three 1200-word articles under the blanket title, “*Are You Fit to Drive,*” and sell them, at \$40 each, to the Automobile Club of California.

Another example:

In periodicals which circulate among sociologists, psychologists and psychiatrists, I discover several articles on the rise in admissions to mental hospitals. What does

this rise mean—that insanity, as popularly supposed, is on the increase or that hospital care is on the increase? I read the articles, ask questions of a couple of the authors. Because the subject fascinates me, I give it more time that I judge it to be worth, financially. And sure enough, the resulting piece (2000 words), although going to an excellent magazine, brings only \$25. However, there are occasional shocks in this business. A digest magazine reprints the article in return for a really handsome payment.

Such is the fishing to be had from the enormously rich stream of material flowing constantly from the frontiers of scholarship, research and technology. The work of the thousands of people attached to hundreds of universities, foundations, hospitals, laboratories and museums is perhaps the master social force in our world today. It is a bottomless source of nourishment for an industrious parasite. That portion of it having to do with the physical sciences, invention and medicine has drawn many popularizers and is pretty well worked over; but there is a vast original area of studies in the social sciences and psychology, as yet little reported to the general public.

Where is it to be found?

The best guides are the various indexes issued periodically by the H. W. Wilson Company and found in the larger public libraries. Most people are familiar with Wilson's *Reader's Guide*. But there are others the *International Index*, cataloguing articles in the fields of the physical and social sciences; the *Industrial Arts Index* for business and technology; and the *Education Index* whose title is self-explanatory. The energetic popularizer should be familiar with these, especially with the *International*. They contain more hints for article

topics than he can possibly exploit; and they indicate exactly where to look for relevant material.

Thus, here is the *International*, under the heading "Genius," are listed several studies in the *American Sociological Review* and the *Journal of Abnormal Psychology*. We look these up, exchange a few letters with one of the authors and develop an article which is found acceptable by *Tour Life*.

Again, here are grouped a number of studies under the topic "Aspiration Level". We track these down in the psychology journals to find that they are concerned with the general subject of ambition—whence it comes, on what it thrives, what forces destroy it. This material we knit into 1.) a short article of advice and warnings to parents, 2.) an inspiration type editorial, 3.) a digest of the various findings and conclusions. These are marketed, 1.) to a family magazine for \$30; 2.) to a Sunday School paper for \$7.50 and 3.) to an educator's journal for a two-year subscription.

A problem, after you have found the indexes, is to locate the periodicals. In smaller towns this may not be possible. Magazine files must be sought in libraries. Colleges are the best places to find scholarly journals. Single copies may be secured from publishers or magazine brokers.

As for how best to use the material, here are four suggestions:

1.) Have potential reader audiences sitting around in your mind. This, of course, is no more than the good old admonition to see your work in relation to the markets. Peaches don't sell in the fish stalls.

2.) It is fair and decent to write to the authors of original researches whose facts you wish to use. Compliment a man on his work, explain what you wish to do with it, say that you hope there are no objections and promise to be accurate to the best of your judgment. In most cases, an agreeable answer is forthcoming. Sometimes, correspondence, thus formally begun, will work itself into a kind of partnership, wherein you receive suggestions, advice and additional material.

3.) In the actual task of writing, it is

well, I believe, to avoid the pop-eyed sensational manner of the Sunday supplement. Scientists despise it for its inaccuracies and exaggerations. It is foolish to antagonize the sources of your raw material.

4.) When an article pretends to be more than a news paragraph, it should be checked if possible by an "authority". This takes time and is a bother, but in the long run it pays, first by improving your relations with your authority and second, by protecting you and your editor from charges of inaccuracy.

What editors will fall for these parasite by-products? My answer can reflect no more than my own necessarily limited experience.

1. The Sunday School press uses articles of a few hundred words on scientific, technical and natural history marvels and on researches touching on personality development, leadership, social relations, etc.

2. The *Popular Science* magazines use articles in which the leading character is a gadget of some sort. They require pictures with text. Their ideal is to get a subject stated and over with. They display the excellent virtue of editorial promptitude.

3. Domestic magazines (family and women's interests) use articles up to 2,000 words drawn from research in child psychology, education, health, marriage relations and public welfare.

4. Trade journals. This wide general area is so cut up by numberless specialists that it is difficult to give any rules. House organs and magazines related to business management, salesmanship and advertising, will consider articles on practical applications of psychology, on tests and measurements, on consumer surveys, social population trends. Most journals are cordial to stories on investigations made within the realm of their specialties. Thus, a food and beverages periodical takes an article on eating habits among factory workers and another on a dietitian's experiments in a college dining hall. An optometrist's magazine is interested in eye-movement tests made by an educator among adult readers.

5. Syndicates seem to care less and less for the unsolicited manuscript. However,

the stuff they distribute is written by somebody. The only course I know to suggest is the one that worked for me. I picked out a syndicate editor and went to see him, face to face. I dropped from the blue, but I was harder to send home than a self-addressed envelope and I made him give me fifteen minutes. I've never seen the gent since but he has been a regular buyer of my thumb-nail popularizations ever since.

6. General Magazines. Here one is in competition with the more popular popularizers. But they are not monopolists—quite. And there seems to be a trend toward more articles—shorter, but more of

them. This perhaps enlarges the prospects.

What looks like a ten-dollar subject to begin with may be so elaborated and so presented as to find high-priced favor. For instance: Certain scholarly articles in *Social Forces* and the *American Journal of Sociology* suggested a topic having to do with happy marriage relations. The resulting piece drew \$20 from a religious journal. This was the point of departure for more reading on the subject, a fresh article, much enlarged, and a sale to *McCalls* at more than ten times the price of the original. But there's no knowing where a thread may lead if you keep unwinding.

## PROFIT BY EXAMPLES

By ESTHER L. SCHWARTZ

THE confession reader is, for the most part, the young married woman who seeks a vicarious thrill, when, perhaps, the routine of her married life is rather dull. She wants to see herself and young women like her pictured, in just about the situations about which she can only dream. We must give those bored young women, or those busy young women, or those tired young women, something to thrill over, something to think about, something to dream about. We must give them shining, beautiful dreams; set our Marys and our Patricias in the backgrounds with which we are familiar. If we have been on several cruises (and chances are our hard-working young housewife-reader has never been on one), we can place our heroine on a ship, and concoct a glamorous story which we can give the breath of life because we actually have been on a cruise and know the locale of every part of the ship, how a girl feels on a dance deck in her first evening dress, how people hang over the bar, if any, and so on. The story lives and breathes because we happen to know just what we're talking about.

If we happen to live on a farm, wouldn't we be odd, now, to write about cruises when we've never seen an actual ship? But writers do, and, though some of them get away with it, having the facility to see themselves in any place or situation, most of us can't supply the needed details to give the reader actual pictures. The writer says, "We boarded the ship" and then can't take Patricia on her rounds. And that's where the whole story flops.

LET'S take some examples of descriptions of people from a confession magazine—I use the *June Love and Romance* because I just read the stories—and see what we can find:

Here's a description of a cottage that comes alive beautifully:

The cottage had been newly painted. The gray-white walls were shining, and the dark red roof looked like a canopy. Two great trees, maples, stood to one side of the house. The leaves were sprouting, past the bud stage.

"Oh, Bruce," I sighed, "look at these trees."

He looked up. "They're budding."

"They're not budding. It's a different stage. Little green buds are beautiful, trying to burst forth, clamoring for life. But these are just small leaves not yet grown up. They look like lace against the blue sky."

He looked up again, then opened the door of the car, and lifted me out and held me. We were alone. The green grass under his feet was like a carpet of life. His arms were strong, and I bent over just a little. We kissed, and I sighed, and my arms tightened around his neck.

The beginner covers it like this:

*We came to the new house Bruce had bought me, and he carried me over the threshold.*

**I**F you come to a point in your story where you must describe a house (and if you want your characters to have their feet on the ground you **MUST** describe *some* sort of place where they live, or we can't see them there). Describe the house or the room you now live in yourself. Look around even where you are typing your story, and speak of the couch, or the bookshelf, or the bowl of asters nodding in the breeze, or the way the window curtains are blowing in and out. Actual, lifelike details like the gray-white walls and the dark red roof, give us pictures, and pictures are those things the editors need from us if they are to pose those realistic-looking illustrations for their confession magazines.

Don't be afraid to write as beautifully as you know how. The editor, if you will notice, didn't mind spending two cents a word or more for all that stuff about the budding leaf. He likes you to write beautifully like that about something that intrigues YOU as the writer; if you enjoy writing about it, his readers will enjoy reading it. Writing is like that, which is why we're asked to write always about things with which we are familiar.

If your character is going on a honeymoon, recall some of your own thrills and hand them to the reader. Let's quote again from *Love and Romance*:

We had a house together, a room together. He, too, was shy, though more at ease than I was. I wasn't ill at ease. A sweet tremor caught at my throat. I was thoroughly aware of myself, of my good figure, of my white skin. He had a way of looking at my lips in adoration, but also as if he was sending out a request for kisses.

Your beginner gets around that situation nicely by saying, "*And so we were married.*" And the rest of it the editor may make up for himself!

Let's go on with the story:

Again I hid, unwilling to talk to anyone. I felt shy. I didn't want any men to see me, for they would know at once that I was a young bride. I needed to be alone, or at least just with my husband. The aloneness that I craved seemed so significant to me.

We spent the rest of the afternoon putting the place in order. The evening meal was the best I had ever tasted. There was an old victrola in the room, and Bruce played some records. So many trivialities, inconsequential things, assumed importance. For instance, when we did the dishes and counted the family silver, there was one fork missing, which we finally found under the table. Even that was fun, and all the time my heart was throbbing. Just being alone with him was a delight that my heart was beginning to comprehend.

How does the beginner take us on a honeymoon? *We went on our honeymoon, and when we reached our hotel Bruce took me in his arms and kissed me passionately.*

Yes, sir.

**I**F you have had some amusing experience the day you write your confession story, incorporate it into the story. For instance, I think perhaps the day the writer wrote this story about Bruce, one silver spoon was missing and finally was found under the table. "Why can't I have the girl hunt for it with her man?" the writer perhaps thought. And there it was—a nice amusing and realistic touch to that honeymoon con-

fession. That feeling of intimacy is so important to confessions. May one write all the intimate details? Of course one can't, but you'd be surprised how much one can say without really saying anything objectionable. Here's some of this same story, and if it doesn't convey a feeling of intimacy I don't know what does:

Quietly I undressed. I could hear him on the porch, hear his footsteps pacing nervously. He was lighting a cigarette. . . . I prayed silently, asking for courage, for guidance, for peace; asking to be made a good wife and that I be given the wisdom I needed—I, the woman.

The sheets were cool and pleasant. I touched them and smoothed them. I turned out the light. He came indoors a few moments later and knocked at the door. "Betsy."

"Yes, Bruce."

There is hardly anything objectionable there, is there? Yet, when you read the story, you do have the shivery, thrillingly feeling that you yourself are having a vicarious experience—going on a honeymoon with those honeymooners.

You must give your reader the various experiences you have had, and they must be so realistic, so painstakingly described, that your reader feels she too has had a vicarious thrill and a wonderful time—though her own life may be so drab she wants to die and she has never felt a man's arms around her. You deliver her dreams.

Confession readers like to be told all sorts of details about a wedding. Some of them have never been married and want to know what it's all about; others like to recall the sweetness of their own wedding day and like to hear about someone else's. But let's quote again from "Doll Face":

We were married in June in beautiful old Grace Chapel. There were slender-throated lilies and golden-hearted tube roses in tall, silver vases, and aisles of white ribbon, and little flower girls in Susie-Sunbonnet hats. There was candlelight against the softly gleaming cross in the chancel, and the plaintive sweetness of the organ high in the shadowy loft. There was Grason standing by the old

rector waiting for me—Grason, dear Grason! It was hard to school my feet I wanted to run to him, to fly to him on to the slow rhythm of the wedding march. the wings of my joy.

"Those whom God hath joined together let no man put asunder. . . . I pronounce that they are man and wife." The rector's words receded into silence, and Grason gathered me into his arms. "Wife!" he whispered, and my heart leaped with sweet, half-frightened ecstasy. "My own beautiful Violet."

Thus the beginner: *And so we were married, and Grason and I went on our honeymoon on his gorgeous yacht.*

**W**HY does the good editor pay those two cents for every word in that elaborate description of a wedding quoted above? Because every word quoted helps the reader to get a vicarious experience. And, though the reader may not even vaguely know the meaning of that phrase, the reader unconsciously is buying confession magazines all the time in order to get vicarious experiences. Your confession magazines sell merrily on the stands, when everything else goes dead. And why? Because when things are darkest, and life itself seems to be handing us the worst old lemons, the confession magazines hand us beautiful stories of beautiful girls on beautiful honeymoons with beautiful men, and so on.

So many writers leave out the thrills the reader is handing out her dimes for, and here's the way they're given to us in the stories I quote from today:

Bruce brought in a tray later on, and I ate something while he stood and watched me. I could feel his eyes, and I was afraid of him. I turned to him after a while, and saw him standing in a corner of the room. His lips were moving in prayer. I revered his faith and humility. Night came, and the clock kept on ticking. I think I told Bruce to go to sleep, but he just shook his head.

Later, in the same story, we find these lovely and moral-pointing sentences:

"All young couples have certain tests.

These tests make them or break them. Marriage is a test. Those who meet it and survive get a great deal of joy out of life. Those who don't—"

Every story should have some meaning, some theme—reflect some experience that the writer herself has had, the meaning of which seems so exciting and beautiful that she has to transmit it to a reader. Your beginner's story often has none of this, for all the writer has in her mind is that confession magazines want stories and she wants a check!

Simple little things help to give confession stories that feeling of reality and convincingness they need, and if those little things are absent, the editor pencils a note, "this isn't at all convincing." We hate those notes—we want a check, and we think oh well, the professionals are the only ones who can sell to the confessions—which isn't true at all. You'd be surprised to know how many people (just like me) sell their first—their **VERY FIRST**—story, to a confession magazine! It can be done—it is done every day.

Look at these homey pieces of detail:

He had a funny way of wrinkling his nose when he laughed!

I had a dream home in mind, all gay in printed chintz, with maple furniture and an all-electric kitchen.

It wasn't at all what I would have chosen, but Jack liked it because of a finished basement room containing a work bench. He was in a seventh heaven there, puttering with his tools and motors.

I tried on a blue jersey, just the color of my eyes. It had expensive fur trimmings. I pulled a little felt hat over my

auburn-brown hair, and applied a lot of lipstick. I was surprised at the change the outfit made in me. The well-tailored dress and the sleek softness of the fur against my throat filled me with aching bitterness. I thought of my own shabby dress in the fitting room. . . .

Let us *see* the clothes your heroine is wearing, for girls buy magazines to get ideas about clothes. If I have a new dress and new shoes to match, and gloves and so on, I describe them in detail as though my heroine had picked them out. For instance, here's my heroine going out today with the very clothes I am going to wear this afternoon:

Estelle turned again, thrilled with her own reflection in the long mirror on the bath-room door. She couldn't get enough of the new beige suit and the perky turquoise colored hat and blouse to match. The beige shoes seemed to make her slim ankles look so trim; her legs twinkled and wanted to dance as she stood there, and, looking so bright and sweet, her very lipsticked mouth curled with happiness. Life was so wonderful—Bruce would be waiting, and he would touch her dark curls with his tender hand and smile into her happy brown eyes.

*I dressed and ran out to meet Bruce.*

Sir:

You printed a notice of the founding of the *Flamingo Publishing Company*, of New York, with Merton S. Yewdale as editor-in-chief. Please let me say that I did join the company March 1st, but I withdrew the end of June. As I am well known in the publishing and writing world, I would be most obliged if you could add a note of explanation so that authors will not be under any misapprehension.

MERTON S. YEWDALE,  
116-18 Grosvenor Road, Kew Gardens,  
Long Island, New York.

# THE WRITER'S JOB

By DOROTHY DUCAS

Chief, Magazine Section, Office of War Information, Social Security Building, Washington, D. C.

**T**HIS informal list of wartime trends sufficiently important to merit magazine treatment is the only government service specifically designed for magazines and covering all of Washington.

As before, the list consists of suggestions—three months in advance—for articles, editorials, and stories which stress those themes we feel are of value to the American public. No attempt is made to plan the presentation of themes. That is up to writers and editors. When you choose one of these themes for development, you are going along with the government in some important line of war endeavor.

Magazine coverage of the war can be divided, roughly, into three types:

1. Stories of our Fighting Forces
2. Stories of the War on the Home Front
3. Stories of the Issues for Which We Fight

The Magazine Section of OWI also is glad to put magazine writers in touch with proper sources for authentic material.

**Magazine War Guide for the months of November and December**

1. **KEEPING WARM ON LESS FUEL** is a subject that will have practical value for

all householders this winter whether they are in the fuel-oil shortage areas or not. By November and December, when cold weather is with us in all parts of the United States except the far South, *everybody who*

*operates a heating plant in his home must conserve fuel.* This is necessary in order

a. to save precious fuel oil which is scarce in the East Atlantic region and in two Pacific states

b. to save coal in all parts of the country to which it must be carried by hard-pressed transportation systems

c. to save electric power and gas so there will be no possible diminution of these resources for war production

The subject of **KEEPING WARM** has many ramifications. It might be

dealt with as a semi-scientific subject in reader-service articles or in editorial boxes urging *reader support of the fuel-conservation and oil-burner conversion campaigns.* It touches the fashion field, inasmuch as *how to dress warmly* for cooler indoor temperatures will be a factor in determining styles. It definitely suggests *medical articles* on the relationship of house heating and health.

The Editorial Branch of the Consumer Division of the Office of Price Administra-

## THE WRITER'S JOB

Your Government needs you today to do the job that you know best—the job of free lance writing.

Today, that job is of prime importance. The written and spoken word has been used better for war by the Axis than by the United Nations. *Today we must think war—not think in terms of being the greatest nation in peace.* To a nation that *must think war to win*—the writer is the man who may serve the most.

We have the greatest resources, the greatest factories, the greatest people—yet, at this writing, we are being licked. Why? Because our writers have yet to sell the nation on the facts of 1942. The Germans and the Japs are all out for war—we are still all out for an apartment with hot and cold running water, a complete kitchenette, and steam heat.

The free lance writer has done the least best of all factors serving the Government. From 1935 through today, Japan and Germany worked with but a single thought—world conquest. We worked with but a single thought—two chickens in every pot.

Let us make up for it. Here is what we may do.

tion has prepared and will send upon request a summary of easy-to-act-on suggestions to homeowners covering the main points for householders on how to keep warm. Write to William H. Wells or John Western, Consumer Division, OPA, Temporary Building S, Washington, D. C., if interested.

2. CALLING MEN TO SEA! Anything you can print to aid the recruitment and training programs for merchant marine seamanship is desirable for November or December, and until further notice. With shipbuilding moving steadily toward the goal of 2,400 Liberty ships totalling 24,000,000 deadweight tons by the end of 1943, it is obviously important to obtain and train the men to man these vessels. Articles and stories which show merchant seamen as the invaluable service men they are—can help.

One group on which the War Shipping Administration expects to draw for manpower is that comprising *older men, with years of experience at sea*, who now are working ashore. The problem is to induce them to return to sea duty, and the sooner the better.

Another source from which new merchant seamen will come is *the younger group, many of whom are eligible to enter the Seamen Training Schools and Merchant Marine Academies*. Articles about these training centers in various parts of the country are recommended. The U. S. Maritime Commission will be glad to give information, arrange interviews and visits to shipyards for accredited magazine representatives.

*Caution.* The Maritime Commission requests the cooperation of editors in avoiding or playing down horror angles in these stories. The heroism of merchant seamen can be described in both fiction and non-fiction without resorting to gruesome passages which contribute nothing to the building and maintenance of morale.

For further details, write to Mr. Mark O'Dea, Director of Public Relations, U. S. Maritime Commission, Commerce Building, Washington, D. C.

3. AFTER ONE YEAR OF WAR—on

December 7, 1942, the anniversary of Japan's attack on Pearl Harbor and the United States' entrance into the United People's War, it would be well to review objectively *what has happened to us thus far and what lies ahead*. We suggest honest examination of our defeats and victories, our mistakes and our strides—military, industrial and political.

Our strides in production, in transportation of men and supplies to the far corners of the earth, our tremendous training program for men of all the armed services, might well be pointed out in the December issues, but at the same time what we have *not* done and what we must do should be stressed.

*What life will be like in 1943* is a natural part of such survey. 1943 will be much tougher than 1942. Civilian sacrifice will be called for on a vaster scale than has been necessary up to now. It would seem wise to prepare the reading public for this vital part of the war program. We may be rationed on many items: gasoline (nationally), fuel, sugar, coffee, tea, are possibilities. We may not be able to get stockings, girdles, cosmetics, in the quantities and qualities we have become accustomed to. The use of our cars surely will be curtailed. But in painting this picture of more stringent "belt-tightening" for all Americans, one can point out that in the occupied countries sacrifices of a larger nature have been required for some time.

*Compared to life in the Axis countries*, the contrast is even more striking. Seizure of homes, property, churches, the prostitution of schools, fear of death for "crimes" as listening to "verboden" broadcasts, ruthless breaking up of families, slave labor in the factories and child labor in the fields—all of these things are remote from us now, in 1943, and for all time.

The anniversary of our entrance into the war offers a timely peg also for stories which review *why we are in the war*, what we expect to gain for all the peoples of the world with our victory.

We suggest copy which does mince words about the things we are going to do without in 1943, as well as articles by people who have done without in other lands.



4. JAPAN'S PLAN FOR WORLD DOMINATION has been somewhat overshadowed by Hitler's "Mein Kampf" up to now, but "Nature of the Enemy" stories in magazines might as well throw some *light on the plans of the Nipponese*, to seize their share of the spoils of war.

Stories from Americans or other members of the United Nations recently returned from Japan, *interpretation of the Japanese character* by those who have lived with Japanese and know them well, accent on the many aspects of the Japanese plot against the western world, are all to be encouraged. Underestimating your enemies can be a weakness. Japanese upbringing, environment, and training, have made them the ruthless, savage people they are. Writers can do a great deal to portray the nature of our Eastern enemies to the American people.

The Magazine Section will be glad to cooperate in obtaining material on the various angles of the nature of the Japanese enemy, upon request.

5. WOMAN POWER IN THE WAR—the subject everybody is talking about—is a "natural" for magazine coverage. In dealing with it, however, it is advisable for editors to take into consideration the following policy decisions of the War Manpower Commission:

a. Employment of women is a *local question*, which must be dealt with according to the need and the supply of woman power in the particular community. There is no rule of thumb for the country as a whole.

b. Employment of *single women or women without young children* is favored over employment of mothers of small children.

c. Employment of women in *seemingly non-war production jobs*, such as railroads, buses, street cars, retail stores dealing with essentials, etc., should be *viewed as "war work,"* inasmuch as women must take the places of men who have been called into military or war production service.

d. Employment of women should be stressed in connection with *training of women*. In-plant facilities for training are noticeably lacking in some places. In such

places, special training in independent technical schools is a necessary prerequisite to obtaining a job. Women should be directed to training centers in their own communities, and not be encouraged—at this stage—to migrate in large numbers to obtain war factory jobs.

e. Further use of the *local U. S. Employment Offices* should be urged to take care of specific questions about availability of jobs and training, wages, working conditions and special aptitudes for technical work.

6. MATERIALS CAN WIN THE WAR—the story behind material shortages has not been told adequately. It is the story of how business and industry must cooperate with the War Production Board in voluntarily moving into strategic war use billions of dollars worth of materials from inventories which were frozen when America went from peace-time manufacture to all-out war production.

Only through *cooperation by hundreds of thousands of firms and individuals now holding frozen materials*; complete understanding of the part they can and must play in this tremendous undertaking; and the urgency of it, can many of these material shortages be filled in time. This, we feel, can be one of the most important magazine stories of the day.

The branch of the War Production Board which directs this activity acts as America's No. 1 clearing house for these frozen inventories. It finds buyers for materials in "as is" form; locates materials war producers cannot get through normal sources; helps set up corporations, such as the Copper Recovery Corporation and the New Steel Recovery Corporation, to purchase and re-distribute these frozen inventories to war use.

This vast operation offers a number of story angles:

1. A purely business story, which explains to business its part in the activity, the significance of it. Billions of dollars in materials are involved. How the materials are "located," how business can help speed the work, might be emphasized.

2. A story which emphasizes how Amer-

ica follows the democratic way in seeking voluntary cooperation first, only applying requisitioning powers when absolutely necessary. This is in contrast to Fascist countries where governments seize materials from anyone, without regard to personal loss.

3. A consumer story showing the housewife why she finds it difficult today to buy a new percolator, toaster or ash can—why materials which went into these products were frozen—and what is happening to them now.

4. A human interest story dramatizing the entire operation; how war plants have been kept running because firms voluntarily sold their frozen stocks to others for war use; some of the interesting cases in which requisitioning was necessary; cases when firms had at first refused to sell war materials to the government—but quickly did so when the full import of their actions was understood.

Adroit treatment of this subject can be of great aid to the government in expediting this tremendous undertaking.

For further information, contact Mr. Stephen Fitzgerald, Office of Information, War Production Board, Social Security Board Building, Washington, D. C.

7. AIR AGE EDUCATION—a new movement to make the youth of our land air-wise, has just been launched and will be in full swing this fall in 250,000 elementary and 26,000 secondary schools of the nation. Through the cooperation of the teaching profession with the Civil Aeronautics Administration, the Army, the Navy and the U. S. Office of Education, a curriculum change which has been termed Air Age Education or "Air-Conditioning America" is under way—to give Young America a flying start in this era of Fly or Die.

New school courses, specifically devoted to both theoretical and practical problems of aeronautics, have been devised. *These courses are designed for even the youngest school children* so citizens of tomorrow will be saturated with aviation skills and aware of the significance of aviation in every phase of the average man's life.

Aviation concepts and knowledge are being added to existing school courses, particularly geography, so that all Americans may learn how world distances are figured from the air.

Ordinarily a change of this sort in curriculum takes about 25 years to accomplish, but the war has speeded this educational development into less than a year. This summer in 650 Civilian Pilot Training Centers some 10,000 teachers took training to teach pre-flight aeronautics. A comprehensive series of aviation books for secondary school students and teachers has been written and will be out by September 1, 1942. Teachers' manuals for planning work along these lines also will be ready for the elementary grades.

This movement has tremendous implications for the future, for adults as well as for children and young people. It has become increasingly obvious that all of us today should be able to see the world from the air, understand the problems of aviation. Both articles and fiction in the magazines can further the work by placing more emphasis on scientific aviation information, philosophy, attitudes.

For specific suggestions and detailed information on this subject, write to Fred Hamlin, CAA Information, Commerce Building, Washington, D. C.

8. HEROISM OF OUR ALLIES can't be played up too much. Stories are just beginning to seep through on individual heroes—British, Russian, Chinese, Australian, Canadian—and it would be useful if the American reading public could hear more about them. Particularly do we urge stories showing the bravery, the steadfastness and the sacrifice of the British, to combat the Axis-inspired anti-British propaganda which turns up in many places.

If you want examples of individual bravery, let us know. We are receiving constantly new evidence of the military exploits, the civilian cooperation of the British and other United Peoples. Some of these tales make exciting, moving reading.

9. KEEPING TELEPHONE LINES CLEAR is important to the progress of the essential business of war. Few articles

suggest themselves, emphasizing this need. Don't set the example in fiction of lovesick heroes calling heroines on the telephone to say "Goodnight" or lonesome wives phoning soldier-husbands to say "Merry Christmas."

10. WHAT SORT OF CHRISTMAS THIS YEAR? is a question that poses a double problem to people throughout the nation and thus to magazine editors. *There will be more money in people's pockets to spend on gifts than ever before—and less gifts to spend it on.*

Magazines which run pages or sections on Christmas gifts can help guide holiday shoppers by pointing out the importance of ascertaining the real needs of recipients; of refraining from giving presents that tax critical materials; of choosing small-sized gifts to relieve transportation congestion; of sending gifts early—really early—a month in advance, for long distance.

In planning Christmas pages, we suggest you emphasize *War Bonds and Stamps* as starred gifts for a wartime Christmas. Also some of the new maps and globes of the Air Age (See Item 7) would be welcome gifts for adults as well as school children. Let us know if you would like more information about air-age maps and globes. For data on special angles of the Christmas gift story—wrappings, Christmas cards, decorations—write to the Editorial Branch, Consumer Division, OPA, Temporary Building S, Washington, D. C.

Stories of *how our troops will celebrate Christmas*, what regulations there are about visiting service men in this country, what citizens can contribute to soldiers' and sailors' Christmas fun, also are suggested.

Articles telling *how Christmas is celebrated in other United Nations* never were so timely as now. For information of this kind, write the Magazine Section.

11 THE CHURCH AND THE WAR—the part churchmen are playing in the war and the stake of religion in the outcome—are subjects which up to now have been ignored by the majority of general magazines. Hitler's war is not only one of world domination. It is anti-religious. In the Fascist state, religion is stamped out. There

must be no loyalties except to the state, not even loyalty to God.

Religious leaders have as definite a part to play in this total war as soldiers, sailors, war production workers, and housewives. Their cooperation on a worldwide basis to overcome the forces against the United Nations is essential. What churchmen and faithful laymen are doing to combat the attack on the fundamentals of religion is a subject which might well be given magazine attention. December, with its religious observance of Christmas, would seem an appropriate time for articles on this theme.

Evidence of the Axis' war on religion and outstanding examples of religious leaders of all creeds who are fighting the good fight can be obtained from Mr. Liam O'Connor, Bureau of Special Operations, Office of War Information, Railroad Retirement Building, Washington, D. C.

12. NEWS FROM THE FOOD FRONT. Farmers are going over the top in the 1942 Food for Freedom program, but *the 1943 job is going to be many times more difficult.* The important job farmers are doing and must do to help win the war should be called to the attention of readers everywhere. This can be done in many ways, stressing

a. adjustments which may be necessary to make full use of farm labor, equipment, materials and land in 1943.

b. changes in our food habits because of new crops and transportation difficulties.

c. Food for Freedom campaigns throughout the western hemisphere. The slogan is not indigenous to the United States alone—other American Republics are preparing to feed the world during and after the war.

*Victory Food Specials* will continue throughout the winter. These abundant foods selected by the Agricultural Marketing Administration should be consumed in larger amounts than usual at designated times, even though they are *not necessarily offered at bargain prices.* The AMA points out that prices, while lower than many other foods on the market, still may be higher than would be the case in a normal

(Concluded on page 49)

# THE QUARTERLIES

By FREDERICK CHASE

PERHAPS five per cent of all writers ever consider the fairly large and varied quarterly market. Yet many who would not hesitate to send their work to the old-fashioned quality monthlies look askance at the reviews. "They're the professors' magazines; they're too pedantic, too difficult." Many quarterlies are supported by universities and colleges; edited by professors, who form the largest contributing class. Further, some non-fiction reviews are almost entirely staff written, others such as *American Prefaces* use mostly fiction. One does not have to be a professor or a scholar to write for the reviews, however highbrow they may be inclined.

Those who have something to say, and who are critical of various phases of life, should, by all means, try the general quarterlies rather than the quality monthlies, which are, in most respects, harder to hit.

Competition for a place in the reviews is less keen, and since many do not pay, or, at the best, those that do, pay only moderate rates, they cannot strive for "big names." What do the quarterlies offer? Prestige. In spite of their small circulations, and they afford the writer, especially the one who is beginning to sell, what he needs most—publication of his work. But just because the differences among the quarterlies are more subtle than wide, do not send blindly to them any more than you would to other classes of magazines. A study of the quarterlies reveals their distinctions.

There are about twenty-five general quarterlies published in this country, as many, or more, that specialize in one or two subjects—economics, history, literature—and an unknown number of transitory one-man quarterlies. But we are interested only in the *general group*.

As to scope, this group can be roughly divided into three divisions: national, re-

gional, and those in between. *The Yale Review* and *The American Scholar* are good examples of national quarterlies. *The Southwest Review* and *The New England Quarterly* are strictly regional, while *The Sewanee Review* and *The South Atlantic Quarterly* are somewhat of both. With *The New Mexico Quarterly Review*, *The Pacific Northwest Quarterly* and *The Rocky Mountain Review*, every section of the country is represented by one or more quarterlies.

They have to be further divided into three groups: conservative, liberal and left-wing. *The Partisan Review* (bi-monthly) is one of the few remaining important radical periodicals. Most quarterlies are liberal in thought, including the big three—*The Yale Review*, *The Virginia Quarterly Review* and, until the war forced it to suspend, *The Southern Review*.

Just what are they interested in? Take the largest sub-group, the semi-national reviews with liberal slants. Of course, with exceptions, they are a poor market for fiction, but their range for articles is almost as wide as the quality monthlies; book reviews are an important part of most of these quarterlies. Quarterly articles are usually more critical, more interpretative and reflective than quality monthly non-fiction. Seldom entertaining or strictly informative, quarterly articles are aptly called "think-pieces."

This may sound foreboding. To a degree it is, for article writing of this type isn't easy, yet there are compensations. In many ways writing for the quarterlies is less restrictive. Since one is not confined to presenting his work in a popular manner, one can delve deeply into his subject, analyzing causes as well as effects.

One doesn't have to have that clipped style that so many magazines demand;

rather, your style must be formal, correct. But remember from a financial standpoint quarterlies are a poor crutch, yet those of us who have something to say ought to know them better.

#### QUARTERLY LIST

1. *Alaska Quarterly*, Juneau. Albert Taylor. Remarks: Literature of Alaska.

2. *American Prefaces*, Iowa City, Iowa. "Mr. Schramm left Iowa City to take a position with the Office of Facts and Figures in Washington. The present editors of the magazine are Paul Engle and myself.

The editorial policy of our magazine is still the same. We do not pay for material. We publish fiction, verse and critical articles.

I hope that this information is adequate, but should you wish to obtain other information from Mr. Schramm, he may be contacted through the OFF office in Washington, D. C.—Frederick Brentley."

3. *American Scholar*, 12 E. 44th St., New York City. William A. Shimer. "We are still publishing *The American Scholar*—quarterly, in December, March, June and October. We do buy verse and articles from free-lance writers. We do not use fiction or features. It would be well to note also that in our articles we try to strike a balance between the very popular and the foot-noted, scholarly discussions which appear in learned journals. We cannot, of course, use topical news stories which become dated within a short period."

4. *Antioch Review*, Yellow Springs, Ohio. Remarks: Essays on literature, economics, aesthetics.

5. *Common Ground*, 222 Fourth Avenue, New York City. M. Margaret Anderson, Editor.

"*Common Ground* is published as a quarterly, appearing in September, December, March and June. We are in the market for all kinds of writing—verse, fiction, articles and features—from free-lance as well as established writers. Our material is somewhat specialized, revolving in general about human America—the problems and opportunities that are this country's, precisely because of the diversity of its peoples and their origins.

"We pay approximately 1c a word. Single copies are 50c; subscription, \$2.00."

6. *Hilltop Magazine*, High Springs, Fla. Sophie J. Irving. Remarks: Articles of general homely interest; a small quarterly.

7. *Mark Twain Quarterly*, Webster Groves., Mo. Mr. C. Clemens. Remarks: Articles on literature.

8. *New England Quarterly*, Orono, Me. Milton Ellis, Managing Editor. Remarks: Articles only on New England history and life. No pay.

9. *New Mexico Quarterly Review*, Albuquerque. Dudley Wynn. Remarks: Regional articles

on social, political and literary topics; some fiction and some non-regional articles. No pay.

10. *Pacific Northwest Quarterly*, Seattle, Wash. Merrill Jensen. Remarks: Articles on the history of the Northwest. No pay.

11. *Partisan Review*, bi-monthly, 45 Astor Place, New York City. Remarks: Articles on literature, criticism and economics; radical slant.

12. *Personalist*, 3551 University Avenue, Los Angeles. Dr. R. T. Flewelling. Remarks: Articles on literature, religion, philosophy.

"*The Personalist* appears quarterly and pays for publications of verse, essays on religion and philosophy and literature. The honoraria are very small, however."

13. *Prairie Schooner*, Lincoln, Neb. Remarks: Fiction; articles on literature. No pay. Run by the students of the University of Nebraska.

14. *Rocky Mountain Review*, Cedar City, Utah. Ray B. West and George Snell. Remarks: Fiction; articles on literature. Small quarterly. No pay. "*Rocky Mountain Review* is published quarterly. We use fiction, verse, and articles dealing with folklore or serious literary criticism. We do not pay for material published, but we do supply each contributor with a year's subscription to the magazine."

15. *Sewanee Review*, Sewanee, Tenn. W. S. Knickerbocker. Remarks: A review of life and letters. No pay. Oldest review.

16. *South Atlantic Quarterly*, Durham, N. C. Henry R. Dwire, Managing Editor. Remarks: Articles on literature and history.

"*The South Atlantic Quarterly* is published quarterly, the issues appearing in January, April, July, and October. Occasionally it buys articles, but it does not buy fiction and verse. The rate of pay for such articles is \$2.00 per printed page, payable at the time of publication."

17. *Southwest Review*, Dallas, Texas. John H. McGinnis. Remarks: Regional articles on history and literature. No pay.

18. *Virginia Quarterly Review*, Charlottesville, Va. Archibald B. Shepperson. Remarks: A national quarterly of discussion, criticism and literature. "The magazine is published quarterly: Winter, Spring, Summer and Autumn issues. We do buy articles, fiction, verse, etc."

19. *Yale Review*, New Haven, Conn. Editors: W. C. DeVane, Edgar S. Furniss, Arnold Wolfers. Remarks: Same type of quarterly as the *Virginia Quarterly*. Pays.

20. *Westminster Magazine*, Oglethorpe, Ga. Thronwell Jacobs. Remarks: Mostly poetry and fiction; few general articles. A small quarterly. No pay.

Quarterlies recently suspended: *North American Review*, New York City; *Southern Review*, Baton Rouge, La.; *Kenyon Review*, Gambier, Ohio; *The North Georgia Review*, Clayton, Ga.; *The Modern Quarterly*, St. Luke's Place, New York City.

# Writing Historical Fiction

By ANNE TEDLOCK BROOKS

EVERY writer wants to produce a story that will live after him. Historical fiction, on the average, has a greater chance of living than the contemporary story. But historical fiction requires careful research, diligent and thorough; it takes time, and it has many pitfalls.

Today there is more demand than usual for the historical tale, for the modern story must recognize the fact that there is a war going on, and most editors don't want every story to be a war story. Editors demand their stories months in advance of publication. What can a writer safely write? History. For history doesn't change overnight.

Having decided upon locale, period, and plot, I began to do research for my novel, "*Paddlewheels Churning*." I started out with a notebook in hand. But I learned there is a simpler way to keep notes than in a book. I used small lined cards and filed them daily according to subject matter.

The Library of Congress has facilities which cannot be excelled for the research worker.

Here you are assigned a desk for your use if you are to be there for a short time; a small room, if you expect to spend a long period in research. The Director and his assistants make valuable suggestions concerning material that you will not even know exists.

Many records are available for use, documents and unpublished letters are at your disposal, private papers in the manuscript division which perhaps no eyes of recent years have read. Dull and dog-eared, musty and yellowed biographies out of print are on the shelves, and you have only to tell of your subject to have them set before you.

Over a period of six days in this library, I had the use of eighty-seven volumes of biographies and collections of papers, besides numerous documents and private manuscripts on my subject matter; after that I was taken to the Fine Arts Division to study pictures

available for the use of publishers, and which will be furnished to the author and publisher at a small cost to cover reproduction. Many of these are splendid and, in my own case, many had never been used for illustrations.

But we can't all go to the Library of Congress to do research, and, even if we could, it isn't always necessary. Your State Historical Society Secretary can be of great help to you, and is always eager to serve an historical writer. He can tell you of other material which has been written, either fiction or non-fiction, on your subject. If your locale or character is one of note, it is certain that material pertaining to it, is filed and in good order.

In writing "*Paddlewheels Churning*," old newspapers were one of my most helpful sources of material. But reporters of yesterday colored their news highly, just as many of them do today. The size of the papers being a great deal smaller, the items were necessarily brief, so that the reporters hadn't a great deal of space to expand fancies and, therefore, got their facts in first.

I was amazed at the number of things one could learn by going through a set of papers published in the 1840's. Just a few issues gave me the idea of what the fashions and textiles were, the foods, the news events of the day, the entertainment field, the latest in patent medicines. Here was color, vivid and authoritative. Many of these things I learned were in the form of advertising. In these particular papers, I was interested in the building, sales and time of launching of steamboats, their official names and the descriptions of them.

Other sources of information were old legal documents, such as wills, deeds, marriage and birth reports, sales, both real estate and live stock, and, yes—even sales of slaves. For use in my novel, the librarian allowed me the privilege of studying the photostatic copies of the minutes of the early meetings of the

Trustees of the little river town, Arrow River, Missouri, which I wanted to depict. It was a rich well. Here were the important names of the town, the enterprises of the townspeople, law and order, and the whole picture of my greatest needs. The reports were written in old-fashioned flowery phrases, and covered many little unexpected quirks, bringing the little town to life.

I learned what the Prevost did to certain little urchins who failed to observe the curfew, and what happened to belligerents in the tap-room of the Tavern, who was going to run for what office and his chance for election. What the charity cases were, and what was being done about them; health and sanitation problems, light and sewage puzzlers; and street conditions. It was great. I could almost have written the story without additional material.

But, bless him! the Secretary also had a number of fine photographs of the people of the town who were important enough to have been painted or photographed. I saw hair styles of demure ladies of the forties; how the beard was trimmed, and how the waistcoat was cut for the gentlemen; what was worn in the way of ornaments, and how the sleeves of the period were fashioned.

Next were offered to me the use of county and city histories which had been compiled by a careful historian some hundred years ago. They began with the time the town was founded and laid out. They contained charts and street maps of the period. These show names of streets which have long since been forgotten and renamed; whole pages of charts of the districts with the names of the buildings, the theaters, parks, race courses, fair grounds, streams and lakes on the outskirts or in the city limits. (Lakes, mind you, which have since been filled and covered with city business blocks.) These early histories give brief biographies of the prominent people of the times, telling of their military careers, their attempts and successes at literary production, their campaigns in politics (and sometimes in love!), their duels, their whole lusty lives in vigorous panarama.

The contents of a history of old St. Louis which plays a prominent part in my story lists the following:

Tracks of Exploration; Climatology; Geology; Archaeology; Topography; Earliest Settlers; Manners and Customs; Land Tides; Territorial Government; Political Progress; Municipal Government; Fire Departments; The Press; Amusements; Education and Libraries.

What more can one ask for? This history comes in two ponderous volumes, covers fifty years and weighs about ten pounds!

The historian must be willing to read twenty pages to pick one phrase of local color; to read a fine-print book on the chance that it might imbue him with the mood of the day. How else may he get atmosphere of a day long gone.

Magazines of the period and the favorite authors in book form; the popular songs and ballads, poetry, showed me the trend in literary tastes; and also the way people of the times were thinking. Jokes, especially, are a key to people's thoughts and inhibitions.

I felt it was important to go to the scene of my story. What if it were a hundred years afterward? I found traces of things which gave a different slant on some phases that made my tale have new meaning. One of the most romantic settings for an historical novel that I've ever seen has a museum on the grounds, and all about the village stand trail blazers for fiction writers silently begging: *Use me for a book.* And yet, no one ever had. Why not?

Right in your own state there is a novel crying to be written. Perhaps someone has already written on the one subject you'd hoped to write. Maybe you can approach it from a different angle. That old abandoned farm outside your city was once peopled with flesh and blood—courageous and glamorous people—who lived in troubled times; that old broken-down rock fence would talk if it could, and the ancient well-sweep where once a ragged regiment paused to drink from its sweet water. Your state came into its being with all the pangs and agony of statehood that any has ever known. What is its story? Don't say it has none. Historical fiction writers discredit that every year.

**W**HILE I was finding material, day after day, and while I was organizing notes

into some semblance of continuity, the story was taking shape in my mind. The characters began to live and breathe. I named them, yes—from living people found listed in tax-paying lists, but I mixed them up, using different Christian names with family names, so that I would not duplicate real names. Remember that every period had its popular Christian names, and that every specialized locale had its own peculiarities in family names. We find that the early settlers usually came from the same foreign country until later in the development of the country after America became the Melting Pot.

If you try to use the kind of dialogue peculiar to the locale, or if you use too much in the way of colloquialisms, you may become stilted. Did Scarlett O'Hara talk like a girl of Civil War days? To me she was just as modern as the little blonde gold-digger who lives in the next apartment. Her desires and her way of getting them fulfilled were not far removed from the modern Scarletts. You don't change emotions. People still love and hate and become jealous and avaricious. That's what causes wars and what makes history that plumbs the emotions a common association to everyone.

Remember that the story's the thing! Don't interrupt your thread to throw in irrelevant description that stiffens your characters. My first rejection on "*Paddlewheels Churning*" was for that reason. Historical characters have to be just as real and human as contemporary ones. Make your reader feel their emotions, pull with them, want to do things for them. Make your reader smell the scenery as well as see it, taste the food as well as smell it, hear the tones of the characters' voices. The pioneers whom we want to make into heroes were real men and women; they were not namby pamby vanilla-peddling puppets to be pulled with strings by an unreasonable author. They had strength of purpose and daring in their veins; they were leaders and empire builders. Make them act as such.

**MUCH** of the material I collected was not used in my story, yet it helped me get the feel of the times. I had to be accurate and authentic. But if you get full of one his-

torical period it is a base for additional fiction.

A magazine artist once told me that I gave their research staff an outrageous job of work. When the University of Chicago came to their aid, they managed to find a picture of the small article in question after a long period of intensive research for the magazine. Just one small item held in a character's hand! Yet it had to be authentic. This was for the book-length serial, "*Alan and Molly—Pioneers*," written on the same background and period as *Paddlewheels*.

You will perhaps end up, as I did, with hundreds of small cards, hundreds of pages of notes of details. You meant to write a novel, but you could write a trilogy! All well and good, but don't overcrowd. Again and again the editors say: Don't stilt a story by trying to use all that you found. Don't try to show too much of the atmosphere, for when the reader is conscious of too much atmosphere, the story has lost its pull, and the characters are only secondary. A hero is *never* secondary. Let the atmosphere weave itself, don't haul it in, and ruin your pattern. Make it ring true, make it plausible.

To the public who pays \$2.50 for your book—the fact that it is historical is incidental. They want entertainment first, and foremost; and while information, and even instruction about the *mores* of another day is gratefully received, your audience must be entertained or your publisher won't buy your second book.

Thus we see the whole business of writing an historical novel as a backdrop against which the inexorable fundamentals of fiction writing must operate.

● You must have a thesis—a theme—a point—a moral—a message; call it what you will, but you must be able to reduce the point that your book makes to a simple sentence. If you haven't a theme, you have a second-rate job at best. What do we mean by themes? They are easier to see in plays. In "*Romeo and Juliet*" the theme is "Great love conquers even death." In "*Ghosts*," the theme is "The sins of the fathers are visited on the children." The whole rich field of your historical background is lost unless you have a theme, a premise, a point to make.

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● Your second great fundamental is conflict — characters whose natural make-up, whose purposes, are in opposition.

● Your third fundamental is the revelation of people, full-bodied men and women, with the rich delineation of at least one character. Without theme, conflict and character the whole structure of an historical novel will fail.

I have found, personally, that working with an historical background makes it easier to locate and express these essentials. Sometimes I locate my theme after weeks of research. I may have started into one historical period because of a character, or a big scene I see in it; but a succinct theme is inherent to a good story.

In the nine novels I have published, I have learned this: The moment you begin to live your story, your characters take on life. You must submerge yourself deeply in your story. When that happens, you can't write the words down fast enough, as they keep tumbling over themselves. No one can pull you out of that kind of trance until the spell is broken. But the sad part about it is, it may take hours or days to get back into it, but you must do so, or your story will not have life.

**HISTORICAL** writing for children, too, is a large field, practically untouched. This is the type of story that most editors are anxious to get, for it pleases parents, teachers and children because it entertains while it teaches.

If you plan to write for a juvenile magazine, you must learn if there are any special tabus in that particular magazine's editorial policy, before you begin to write. Things which you can put into a book, you may not be able to use at all in the magazine. And although your serial may be of book length, you will probably still have to re-write your story for a book publisher. A good serial doesn't necessarily make a good book. And while many serials never appear at all in book form, usually one of historical value can find a publisher interested in bringing it out in the more permanent form.



"I knew it would happen."

If you are going to write any form of historical fiction, approach it with deep interest, for the research will weary ordinary ambition; approach it with patience, for the research will take time; and approach it with pride, for the final manuscript will be one of value.

### Gardner Sets All-Time Record for Mystery Sales

Books by Creator of Perry Mason and Doug Selby Selling 1,000,000 Yearly

In 1933 Erle Stanley Gardner's first two books were published; the total Gardner sale for that year was 6,730. Last year 841,952 copies of his mysteries were sold. And in 1942 the rate of sale has been upped so that a total of over 1,000,000 copies in all editions in America alone is assured. Morrow, Mr. Gardner's publishers, believe this to be an all-time high record for an American mystery author.

Gardner's first books featured Perry Mason, quick-acting lawyer-detective, and the Perry Mason stories are still ahead, in sales, over latter day Gardner hero detectives.

# THE AIR-WAR PULPS

By RICHARD CROMWELL

A GOOD MARKET that many able writers are passing up are the air-war pulps, by which I mean the magazines that feature the American or British hero and fighting in the air in either the first world war or the present conflict. Such publications are legion. Many of the better known ones are *Fighting Aces*, *Battle Birds*, *Dare-Devil Aces*, and *Sky Fighters*. Writing for these magazines is comparatively easy once one has learned the rules of the game. And these pulps do pay well.

Do these periodicals stick to the formula? What type of character is preferred? What length? These same questions are asked every day by writers. In this article, I hope to answer them.

These magazines stick so decidedly to formula that most of the situations and plots are so threadbare that they are distasteful. People are beginning to tire of the same old thing done up in a different package every month. A writer who can produce something fresh will be eagerly welcomed into this group.

The veterans are afraid to change from their moth-eaten plots to something new and fresh. Why? Simply because they know that if they turn out something which is original, and the editor does not like it, they are in danger of losing their steady markets. Authors who continue to write hackneyed stuff are on the way out. Don't start out using beaten-to-death plots or you shall regret it.

One of the most shopworn plots, one which you should steer safely away from, is this fragile example. Flying hero goes out on patrol with the rest of his flight-mates. The patrol is engaged by the enemy. Something goes wrong with hero's guns or engine, and he is forced to pull out and limp back to his home base. Going back, his engine or gun trouble clears up. When he lands, he

is flatly accused of deserting his mates. The members of the squadron begin to hate him like poison. After another forced pull-out, he is threatened with a court-martial or some other form of punishment. He escapes, steals a plane, and heads for Hunland, determined to make it plenty hot for the Germans in his last hour. An enemy flight intercepts him. Climaxing a bitter fight, during which he shoots down several Germans, he has to make a forced landing. Holding off the enemy ground troops with his machine guns, he makes the necessary repairs, takes off after being wounded and goes back to home field. Upon landing there, he is greeted by his fellow-officers, who have found they had been wrong about him.

Writers of air stories would do well to make a study of different aircraft and parts. For instance, a pilot always refers to the power plant as "the engine" instead of "the motor." Be very careful about stunts. Here are some of them: the loop, wing-over, Immelmann turn, chandelle, snap-roll, aileron or slow roll, and the outside loop. These stunts are used in military flying. Study the ground terms, personnel of an airport, flying terms, weather, etc. One book which will give you all of this is "*The Air Story Writer's Guide*," published by the DIGEST'S book department. The price is only twenty-five cents.

What type of character is preferred? The red-blooded, he-man type fits the bill. He should be a hell-raiser and always in the midst of trouble. However, make your main character sympathetic to the reader and give him strong motivation in order to make the story convincing.

As to the length, 5,000 words is the best for one who is just trying to break into these markets. After you sell a few short stories, then is the time to try a novelette.

It is best not to aim at the longer yarns at first, not until you get some experience.

Before sending in a yarn to a specific magazine, write the editor a letter asking what he likes personally. Lots of writers don't advise this, but I have found that it is better than making a blind stab at the target. Some editors have peculiar dislikes. When you enter into a correspondence with an editor, you are making the first sure step toward the goal.

Now is the greatest period of all times for beginning writers to break into the pulp air-war magazines. New air publications are springing up constantly—in a never-ending stream. Millions of words by new writers are being printed every month. Some magazines use the very cheapest sort of material, especially if their editorial budget is down, and the editors must buy the best they can get at their ½ cent a word rate. But, in order to find your place in these markets, you must study the different magazines month in and month out. Do not merely glance at them. Study the kind of characters they use, the type of story, the advertisements.

At the present time, I am writing air-war yarns for *Collier's*. While we are talking about pulps, I believe that the type of plot used in my current slick story is the sort which would appeal to the readers of the pulp sheets. The hero is not the do-or-die individual with whom we are so readily familiar. Instead, he is a mental coward. He can not face the ghosts in his mind. For that reason, he never went to bed until 4 o'clock in the morning; he loafed in the canteen until that time. The excerpt which I have taken from the yarn reveals what he fears, and definitely establishes him as a strange character. It goes as follows:

Benton said coldly, "You've changed, Steve. Why, I can remember when you joined the R. A. F. six months ago; how excited you were when you were transferred to this squadron; how—"

"That was six months ago," Armitage said. "Six months can be a lifetime when you're in a war."

Benton studied him closely. "In reality, you're not a coward. You're just trying

to do an impossible thing. Hide from yourself."

"Aw, I don't know what's wrong with me, Larry." Armitage rested his head in his hands. "I'm slowly going nuts. And I have to drink to wash the ghosts from my mind. But you wouldn't know anything about that, would you?"

"I know all about it."

"Remember last week, Larry? I sent a Nazi down in flames that day. And just before the fire closed over him, I saw his face. It was like a face from Satan's own pits. But that man didn't die. He still lives—in my dreams every night. A face with scorched skin, hair ablaze—"

How do you like Armitage? One way to keep the reader's attention is to present unusual characters. Strive to do that thing, and you will add a lot to your story.

Do you open a story with thudding fists and scraping feet? Plenty of inexperienced writers open a story like that, and most of the time, the fight has absolutely no bearing on the yarn. It is just thrown in for effect, to catch the reader's eye. Of course, if the fight has some definite purpose, it is all right. A good trick, for the first three or four paragraphs, is to surround the protagonist in mystery and to place against him such odds as to make his situation appear hopeless. For example:

Conover knew he was about to die. But he didn't fear dying so much. He had always thought he would retch and scream as lead pounded into his body. Slugs were eating into his body now, and he didn't do either of those things.

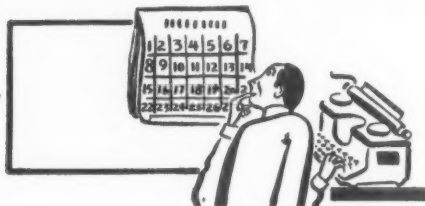
Von Schiller and his crew were coming in to finish him off. The Baron lashed around. Steel-jacketed death battered into the Hurricane's greenhouse, then into the office. A grimace split Conover's face into a million lines as a bullet found his side. A pool of blood covered his flying jacket. Crimson trickled from his mouth in warm streams. The instrument panel burst into a mess of tin and glass and

(Concluded on page 64)

## AN IDEA A DAY

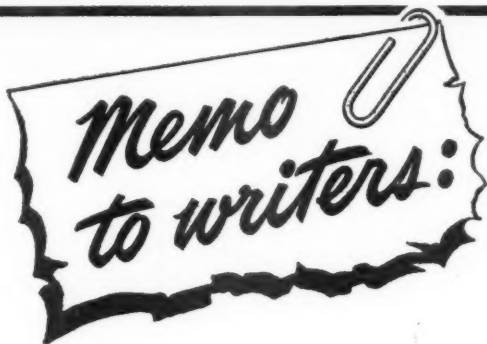
Monthly Chart for Article Writers

By FRANK A. DICKSON



FOR OCTOBER

1. **LOCAL WOMEN IN THE BANKING BUSINESS.** Slant: The ability of the members of the feminine sex as bankers, finding expression in household financing. Have any women supplanted men who have entered the armed forces? The opportunities of women in the banking profession. How a feminine banker spends an average day.
2. **THE RIVERS OF YOUR COUNTY.** The largest of them; those that are well-known for their beautiful waterfalls and cascades; ones noted for their abundance of fish. How the rivers are utilized for hydro-electric power. Rivers that bear Indian names.
3. **THE YOUNGEST CHIEF OF POLICE IN YOUR STATE.** Slant: His service to his city as a law enforcement officer. His age when he became an officer? Unusual crimes solved by him. How he has settled serious disturbances without bloodshed; the number of times he has been injured during performance of duty.
4. **THE MECHANICAL DEPARTMENT OF A LOCAL BUS COMPANY.** The number of mechanics in the company's employ, and their work in keeping the buses in running condition. Slant: The importance of these mechanics in war-time, as a result of the shortages.
5. **THE JUNK MAN'S JOB.** This consists not only of buying and selling scrap but also of sorting. *There* is the story, and also his justification for handling scrap collected in metal drives. How the biggest local junk yard moves scrap to the mills.
6. **THE LOCAL CHAPTER OF THE AMERICAN LEGION AUXILIARY.** Slant: The close cooperation that exists between the auxiliary and the Legion post. The growth of the auxiliary; the accomplishments of the members, as the rehabilitation of the World War veterans and their families and the auxiliary's community service.
7. **"MY MOST EMBARRASSING MOMENT."** Put that question to the leading men and women of your city, including the mayor and his wife.
8. **A COLLEGE STUDENT OF YOUR STATE WHO IS PAYING HIS, OR HER, WAY THROUGH SCHOOL BY PHOTOGRAPHY.** How he derives a good income from photographs of college activities and the institution's buildings. Taking pictures of athletic events, as making movies of football games. The editor of a young people's magazine should relish such a feature, probably as a filler.
9. **FINDING LOST CHILDREN.** How the members of the local police department hunt boys and girls who become lost from their parents uptown or from home. Winning the confidence of lost tots after being found, as giving them candy.
10. **A RESIDENT OF YOUR STATE WHO IS A COLLECTOR OF ANCIENT NEWSPAPERS.** Slant: The historic value of such newspapers, especially to researchers. The oldest newspapers in the collector's possession; the contents. Papers published during former wars; accounts of celebrated battles.
11. **THE COUNTY PHYSICIAN OF YOUR COUNTY.** Taking care of the sick persons on the chain gang, in the jail, and at the county home, among other places. The subject's oldest patients at the present time.
12. **EXPERIENCES OF A VETERAN RAILROAD POLICEMAN IN YOUR STATE.** An insight into his duties, as protecting railroad property and dealing with hoboes, some of whom could be spies seeking information about troop and ammunition trains. The most common types of law violation that occur along a railroad.
13. **THE STORY OF MOLLY PITCHER.** Her birth occurred on this day in 1754, so make use of the anniversary angle. How Pennsylvania provided a pension for the heroine in 1822 in recognition of her bravery on June 28, 1778, when she carried water to the Colonial forces at the Battle of Monmouth, New Jersey.
14. **THE LIFE OF A BOUNCER WHO IS EMPLOYED BY A LOCAL THEATER.** How he acts as a special officer to maintain order in the audience. How persons make nuisances of themselves at the theater; methods used by the bouncer to rid the theater of objectionable patrons. The reputation of the bouncer for remarkable strength.
15. **THE LARGEST RURAL SCHOOL IN YOUR STATE.** Slant: The unique place held in the educational circles of the state by the institution. The superintendent and his experiences in educating country boys and girls. The equipment of the school and the enrollment; graduates who have made a "name for themselves" in life; out-of-the ordinary courses.



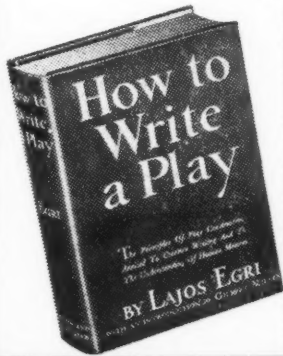
## RE: A Very Good Book, with a Very Bad Title

**E**LEVEN people on the staff of this particular publishing house are published writers. All eleven have for some time been in quite a lather about a book we've recently published which we think will become a classic among books on creative writing.

But we made a definite publishing error. We gave the book a misleading title—HOW TO WRITE A PLAY. We called it that because the author uses plays as illustrative material for his stimulating discussions of writing construction and character.

Writers, reviewers, and lovers of books in general who stumbled on the book in spite of the misleading title have been quick to point out the mistake and to say that it deserves a far wider circulation than it is likely to achieve with the present limited-interest title. So we'd like to suggest that, if you are in any way interested in becoming a better writer, whether of novels, short stories or anything else—please clip the coupon below and look through HOW TO WRITE A PLAY. Just leafing through it will prove how valuable it will be to you—and how we muffed titling it.

Published by SIMON & SCHUSTER



WRITER'S DIGEST  
22 East 12th St.  
Cincinnati, Ohio

Please send me a copy of HOW TO WRITE A PLAY by Lajos Egri. I will pay postman \$2.50 plus a few cents postage charges. It is understood that if this book does not in every way live up to my expectations I am entitled to return it without obligation for a full refund.

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Gentlemen:

Enter my six-month subscription to WRITER'S DIGEST for which I enclose \$1.00.

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**16. GIRLS OF YOUR CITY WHO ARE MOTORCYCLE ENTHUSIASTS.** Those who have been participants in motorcycle races; feminine champions, and their most exciting races.

**17. THE DEAN OF FOOTBALL REFEREES IN YOUR STATE.** The changes in gridiron playing since he began refereeing. The gridiron greats of yesteryear, as he recalls them; his all-time football team. The most difficult decisions he has made during games. The different signals used by a referee.

**18. THE TRANSFER OF ALASKA TO THE UNITED STATES, ON OCTOBER 18, 1867.** The area of the territory, and the numerous islands, especially the Aleutian group. Geographic and climatic facts, and the mineral and timber resources.

**19. THE FINAL DAYS OF THE AMERICAN REVOLUTION.** Today is the 161st anniversary of the surrender of Lord Cornwallis at Yorktown. The historic city of Yorktown, from its founding to the present.

**20. THE HISTORY OF THE MEDICAL SOCIETY OF YOUR STATE.** Slant: How in peace as well as in war, the medical man has been a self-sacrificing hero. The activities of the members since the United States got into World War No. 2. The organizers of the group and charter members; the oldest members, in both service and age; and the present officials.

**21. THE OPERATOR OF A RENTAL LIBRARY IN YOUR CITY.** How the operator selects the books to fit the reading tastes of the patrons. The favorite authors of the customers at present. Does the public like war literature?

**22. THE CHAMPION PET LOVER IN YOUR CITY.** What citizen boasts the largest collection of pets? Where did he, or she, obtain them? The strangest in the collection; the biggest and the smallest of the pets. What the pets are fed. The treatment of the animals in times of sickness.

**23. THE WEEKLY PRESS ASSOCIATION OF YOUR STATE.** Slant: How the struggle for existence among weeklies has been rendered more difficult by war conditions. The relationship of newspapers to the war effort. Problems being studied by the association. The president and his objectives.

**24. THE YOUNGEST WAR MOTHER IN YOUR CITY.** How many sons—or daughters—are in the service of the nation? What the mother is doing to promote the war effort.

**25. AN INTERVIEW WITH THE LOCAL CITY ELECTRICAL INSPECTOR.** Slant: How the inspector makes the city a safer place in which we live. How persons have been electro-

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## The Writer's Job

(Continued from page 37)

peace-time economy. These commodities must be used heavily at particular times, if we are to manage our food supply at home to enable us to continue to eat well, and at the same time have the right foods available for war purposes. Cooperation of editors in making the point that Victory Food Specials are not bargain-priced specials is earnestly requested.

*Fresh Pork for November and December:* More than 6,000,000 pounds a day are bought for Lend-Lease alone; fifty-five percent of this is canned, thirty-seven percent cured, the rest frozen. Curing is a time process and facilities for it can't be put on double shifts. We at home should use the kind of pork which isn't being shipped—fresh pork—in November and December when it is relatively abundant, as compared with canned or cured pork.

For information on any phase of the Victory Food Specials Program, get in touch with Alice Nichols, Marketing Reports Division, AMA, Department of Agriculture, Washington, D. C.

For general magazine information on agriculture, write to Mr. T. Swann Harding, Office of Information, Department of Agriculture, Washington, D. C.

(Continued from page 48)

cuted from using electrical appliances carelessly. Rules on what not to do in handling electrical appliances in bathrooms. Unique incidents.

**26. ATHLETICS AT THE PENITENTIARY IN YOUR STATE.** Slant: How participation in sports keeps the prisoners physically fit and also provides them with recreation. Sportsmanship among prisoners. The kinds of sports played at the pen; the best players; inmates who starred in pre-crime days. Submit this to a sports or crime publication.

**27. NAVY DAY.** Officers of your state in whose honor naval vessels have been named. The naval careers of the officers; medals bestowed upon these heroes.

**28. THE DEDICATION OF THE STATUE OF LIBERTY.** That took place on October 28, 1886. How the bronze statue in New York Harbor was presented to the United States by France in commemoration of the 100th anniversary of American independence.

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**T**O read the New York drama pages, these hot days, you'd think B'way is seething with bustling theatre activity.

This is mostly the hot air from producers whistling in their graveyards. By their dashing off in four directions, they meet the theatre reporters coming and going and since the reporters are busy with their own summer sorrows (mostly the horseraces) no one seems to be pinning rumors down.

But if you keep a scoreboard, you quickly discover nothing of importance has emerged as yet. Most of the plays, producers are threatening to launch, seem to be musicals, vaudeville revues or light comedies. They all say they want comedies; that the public wants to laugh. That's what they said last season. Then, perhaps, someone will again produce a thriller chiller, like "Angel Street" and off will go the whole pack, panting for chillers, murder mysteries, butcher melodramas, etc., and faugh.

Wailing, of course, "there are no plays around". ("Angel Street" was around for years; only one set and five characters: a producer's dream.)

B'way has its stunt man out in front doing cartwheels.

The stunt man this season is Wm. Saroyan, who is in N. Y. with \$60,000. Since no one else will produce Wild Bill's plays, he is doing a few himself. Two of his one-acters are in rehearsal and officially opens the drama season. They will run two weeks, he says, then he will put on two more. Then two more. Thus he will create a Saroyan Theatre, and give America her fill of Saroyan, even tho some people says its no longer necessary.

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**L**ET'S finish up the list we began two months back of B'way's most active producers. This month we'll catalogue the remaining few. Then next month we'll itemize the co-operative producing groups small theatres, "showcase" theatres, etc. (There's health and vitality in these and by sending your play to them you often get surprising results. B'way producers keep a sharp eye on the small theatres.) With this file completed you will have New York's major theatre markets in toto.

**John Wilson, 10 Rockefeller Plaza, N. Y. C.**

Some say he produces only Noel Coward's plays, but his office claims they will read any script that shows merit. Not only high comedy, wit and sophistication are their metier, but such plays as "Excursion" and "Dear Octopus" have been produced, they point out. They don't do plays of questionable taste. Will do melodramas, tragedies. This office produces one or two plays a year. So far has one only on its agenda.

**Otto Preminger, 234 W. 44th, N. Y. C.**

Says he will read any good script. Drama, comedy, legit, musical. One set or twenty sets, doesn't matter to him. If you send in your script, send a weekly letter reminding him you are waiting. Preminger is a newcomer as a producer. He directed "Margin for Error" two seasons ago. Has several plays in his safe, but says he's still looking.

**Oscar Serlin, 30 Rockefeller Plaza, N. Y. C.**

Considered a very liberal producer. Kind to actors and writers. Options a lot of plays. Has at least four in his files now. He is the producer of "Life With Father" and "Arsenic and Old Lace". Has a high batting average on theatre acumen.

**Wharton and Gabel, 11 W. 42nd St., N. Y. C.**

It's hard to classify this office. It has a quarter million to spend on plays and production, but buys few plays and produces less. It works with John Hay Whitney's money. Lately it has been buying pieces

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They have the souls of bankers, tho Martin Gabel, the kingfish, is in many progressive movements. So far they own only one script, which they are considering for production sometime this season.

**John Wildberg and Cheryl Crawford,**  
49 W. 45th, N. Y. C.

Wildberg is a theatrical lawyer. Crawford is one of the founders of the old Group Theatre, the finest acting group in the country. Together the two operate a theatre in Maplewood, N. J., where they try-out new plays, do revivals, etc.

Says Wildberg: "We're interested in almost any kind of script. I don't believe every script has to be something you laugh at. We get two dozen scripts a week, have a good playreader and we read everything. Right now particularly interested in something for Raymond Massey."

**Russell Lewis, 18 E. 41st St., N. Y. C.**

Another newcomer. Says he is "interested in light things, comedies. Not silly comedies but plays with purpose and meaning; escapist."

And that's the list of producers. These are the boys who put on the plays last season, four-fifths of which proved to be stinkers. Most of them are kindly incompetents, businessmen in a field of art, who probably chose this profession because they could get up late. Or because of the pretty ladies. Or the phenomenal profits in the jackpot.

None of them seems to know what the public wants, judging by their repeated flops; and such obvious commonsense which the movies applies—cheap prices, for example, never seems to dawn upon them. If you have read their quotes above, you

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can see how unimaginative they are.

It's too bad for our readers that we haven't been able to mark and brand producers like the government does chickens, but unfortunately these gentlemen are so nebulous and tricky that one season they're chicken and next they're steer. Each producer despises the other's ability, opinions and taste in clothes, so they can never be gotten together to improve our theatre, which is a no-man's land, and is fast declining into vaudeville, musicals, ice-skating, and revivals.

Item: The Rialto Service Bureau, 1501 Broadway types plays.

WE called a prominent B'way agent, one who's been around for 20 years, and asked her how the play market is sizing up at the moment. She reports there aren't many plays being sold right now. "And not many coming in. Very few good ones; in fact they're pretty bad. They lack story, don't know where to go. They are mostly comedies and farces. A few anti-nazi plays. No melodramas and no dramas. While producers on the other hand want comedies and farces; in one set and 6 characters."

A comparison of this summer with last shows that 18 plays are running on B'way as compared to 12 last year. These 6 extra shows are vaudeville, musicals and operettas. The season seems to be starting a little earlier too.

P. S.—Playwrights who have read the usual dozen books on technique and who try to glance thru worthwhile newcomers, should thumb thru "How to Write a Play" which Simon & Shuster just launched.

Every few years a new handbook on playwriting appears which extends to frontiers of the playwrights theatre knowledge, and Lajos Egri's book is the current one.

We say this because of his chapters on Premise, Character and Conflict. There is an unusual tribute to the author, Egri, by Producer Gilbert Miller in a preface which hails the book as extra-ordinary.

The price is \$2.50 or if you put in your request at the local library they'll most likely get it for you. The DIGEST's book department will also take your \$2.50.

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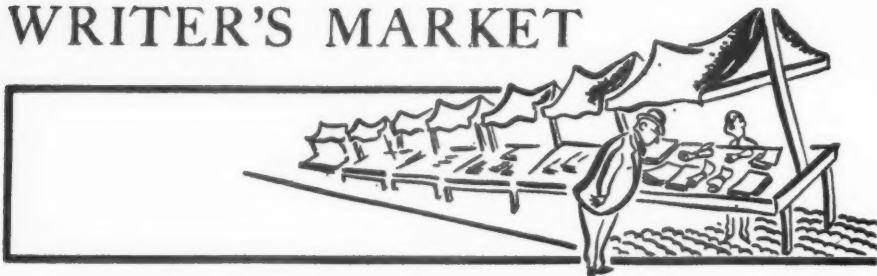
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# WRITER'S MARKET



## Women's First Class Magazines

*American Home*, 444 Madison Avenue, New York City. Mrs. Jean Austin, Editor. Issued monthly; 10c a copy; \$1.00 a year. "We use articles on decorating, building, gardening, children, food, accompanied by photographs whenever possible. Reports within three weeks. Payment on publication."

*Better Homes & Gardens*, 1714 Locust Street, Des Moines, Iowa. Frank W. McDonough, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We use practical 'how-to' articles on home and garden subjects, including foods and recipes, menus, nutrition, home-furnishings and decorating, toolcraft for men, handcraft of all kinds for women, remodeling using non-critical materials, home repair and maintenance, homes and/or gardens of famous Americans, marital and family-relationships problems, family-entertainment features, humorous articles on home and garden and family subjects. Photographs. Publish a small amount of poetry on home and garden subjects. Payment depends on quality of material. Pays excellent rates on acceptance."

*Bride's Magazine*, 527 Fifth Avenue, New York City. Mrs. Marian Murtfeldt, Editor. Issued quarterly; 50c a copy; \$1.50 a year. "We use 1000 word articles on anything amusing or of interest to the bride or the bride-to-be. Use single photos of Society Brides with caption."

*Charm*, 79 Seventh Avenue, New York City. Elizabeth D. Adams, Editor. Formerly called *Your Charm Magazine*. "We use short fiction stories; also feature articles on careers, hobbies, grooming, etc. Payment on acceptance."

*Glamour*, 420 Lexington Avenue, New York City. Elizabeth Penrose, Editor. "We are open to short, short fiction. Also feature articles on travel, personalities, and any likely subject that would interest an audience of young career women. 1500 to 2000 words is average length for all contributions."

*Good Housekeeping*, 959 Eighth Avenue, New York City. Herbert R. Mayes, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We use short stories, 4000 to 7000 words. Good short-stories also accepted. All types of articles, 2500 to 4000 words. Use short, simple verse forms; best length 16 lines. Pays a \$1.00 per line. Reports in two weeks. Payment is made on acceptance according to merit."

*Harper's Bazaar*, 572 Madison Avenue, New York City. Mary Louise Aswell, Literary Editor. "We publish very little fiction and no unsolicited verse. Fiction must be distinguished, not competing with 'popular' women's magazine fiction. Prefer articles submitted in outline form. Rates are good, paid on acceptance."

*Holland's Magazine*, 3306 Main Street, Dallas, Texas. Arthur Coleman, Editor. Issued monthly; 10c a copy; \$1.00 a year. "We use stories of romance and adventure up to 4000 words. Articles on southern subjects only. A limited amount of poetry is used for which we pay 35c to 50c a line. Reports within two weeks. Payment is 1½c a word, on acceptance."

*Household Magazine*, 8th and Jackson Streets, Topeka, Kansas. Nelson A. Crawford, Editor. Issued monthly; 5c a copy; 50c a year. "We use serials from 20,000 to 30,000 words in four to five installments. Short stories up to 5000 words, but with preference for briefer and shorter material, especially short shorts. We have a high literary standard and do not want trite and ill-written material. Want fiction with drama, human appeal and humor; articles that are fresh, authoritative and of general interest. Prefer to be queried in advance about articles. Use brief, significant lyrics. Reports within a week. Payment is 2c a word and up for prose; 50c a line for verse, on acceptance."

*Ladies' Home Journal*, Independence Square, Philadelphia, Pennsylvania. Bruce and Beatrice Blackmar Gould, Editors. Issued monthly; 15c

a copy; \$1.50 a year. "We use material of interest to women: short stories, 3000 to 5000 words; novelettes, from 20,000 to 40,000 words; serials, 50,000 to 60,000 words. Long articles are generally assigned but we are actively in the market for short articles, 500 to 2500 words, on subjects of general interest to women. We use short lyric poems on subjects of love, children and nature. Reports promptly. Top rates paid on acceptance."

*McCall's Magazine*, 230 Park Avenue, New York City. Otis L. Wiese, Editor; Constance Smith, Fiction Editor. Issued monthly; 15c a copy; \$1.50 a year. "We use stories with strong emotional appeal; plot is unimportant but good writing is essential. No mystery, dialect or period stories. Lengths: 4000 to 6000 words; novelettes, 12,000 to 15,000 words; novels, 25,000 to 30,000 words with suspense and action; serials, 50,000 to 60,000 words, of romance, young marriage, problem material. Use a little poetry, but it must be above average. Reports within a week. Pays high rates."

*Mademoiselle*, 1 E. 57th Street, New York City. Betsy Talbot Blackwell, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We use fiction of 3500 words and articles of 2500 words. Articles on fashion, beauty and decorating are staff written. Reports as quickly as possible. Payment on acceptance."

*Vogue*, 420 Lexington Avenue, New York City. Edna Woolman Chase, Editor. Issued bi-monthly; 35c a copy; \$5.00 a year. "This is a fashion magazine—no fiction used. We use articles from 1500 to 2500 words; photographs of travel, candid camera, personalities. Reports within two weeks. Payment is from \$25 to \$200, on acceptance."

*Woman's Day*, 19 W. 44th Street, New York City. Cora Anthony, Managing Editor; Betty Fynn, Fiction Editor. Issued monthly; 2c a copy. "We use up to 5000 word fiction that has human interest appeal and whose subjects are



Last week, as I squeezed one off into the X-Ring, I realized how much my clients could learn from my favorite sport. On the range I know what my precision rifle and ammunition will do; I set my telescopic sight for elevation and windage. Most important of all, I know exactly what the range is. Wherefore I am accounted a pretty good shot.

In the battle for sales, your talent is your weapon. No matter how powerful that weapon may be, it will be useless if you set your sights too high, or too low, or off to one side—in other words, at markets for which you are not suited. Plenty of writers with less of what it takes than you have, are counted pretty good shots in the writing business because they have found their own range.

Setting the sights for your talent—your weapon—is your all important job right now. Directing talents for my clients, setting their sights, is what I have done for 10 long years. My successful writers told me about themselves when they came to me—found out what they had, learned how to make the most of it, determined exactly where they were going. And when I know what I should about you, I'll set your sights too. So when you send me your first manuscript, tell me all about yourself; the more you tell me, the better will I know what markets you are suited for. One day's checks as we close—\$415.

Sales by my clients (stories, articles and serials) range from AMERICAN, LIBERTY, ESQUIRE, CORONET, THIS WEEK, WOMAN'S HOME COMPANION, GOOD HOUSEKEEPING, and other slicks to top-notch action magazines like ARGOSY, THRILLING ADVENTURE, BLACK MASK, etc., and into other fields represented by ALL STORY, LOVE STORY, RANGELAND ROMANCES and the syndicates.

After I make a couple of sales for you, I drop all fees. My sales commission is 10%. My rates for personal, detailed analysis, suggested revision, and experienced marketing of your manuscripts are: \$1 for the first 4000 words of each manuscript; 50c per thousand words thereafter. All books over 50,000 words, \$24. Poems, 50c each. No other fees.

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## BOOK AUTHORS

**BIG BOOK OF THE MONTH:** You're hearing plenty about the big new book, by John White, ARGENTINA, just published by Viking. Read it. It will open your eyes. And you've seen Mr. White, my client, in the S. E. P. Watch for other appearances.

**LATEST NEWS:** Just out: THE SHIVERING BOUGH, by Noel Burke—one of the top literary mysteries of the season, which I placed recently. I am receiving so many calls that I will be glad to see your book lengths (mystery, straight novel and non-fiction) at no obligation to you.

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*Woman's Home Companion*, 250 Park Avenue, New York City. Willa Roberts, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We use stories with good writing and universal appeal to women; stories of young love but with unusual plot twists; 4000 to 6000 words. Feature articles are considered—should be of general interest. Study magazine. Pays good rates."

*You*, 41 W. 57th Street, New York City. Issued bi-monthly; 50c a copy; \$2.50 a year. "Mostly staff written."

### Women's Secondary Magazines

*American Cookery*, 35 Fayette Street, Boston, Massachusetts. Imogene Wolcott, Editor. Issued monthly except July and August. "We use articles on any phase of home economics or domestic science, preferably under 3000 words. Recipes. Also use stories appealing to homemakers with domestic science background. Payment is 1c a word, \$3 and up for photos, on publication."

*The Better Home*, 161 Eighth Avenue, Nashville, Tennessee. Elizabeth Denmark, Editor. Issued quarterly; 12c a copy; 48c a year. "We use poetry, articles, stories, sermonettes. Articles may deal with biography, literature, science. Should be written in popular style and not be severely technical or statistical. Use devotional, nature, children, old age themes. Pen drawings are used. Reports monthly. Payment is 1/2c a word; higher on poetry."

*Comfort*, Augusta, Maine. "Query editor. Not in the market at all."

*Daughters of the American Revolution*, Memorial Hall, 17th and C Streets, Washington, D. C. Elisabeth E. Poe, Editor. "We use historical short stories and articles on the American scene up to about fifty years ago. Rate of payment varies."

*Everywoman's Magazine*, 1790 Broadway, New York City. Elita Wilson, Editor. Issued monthly; 3c a copy. "We want easy-to-read, light and humorous material, also good emotional stories. Serials, 3 and 4 parts, 6000 words each; short stories, 3000 to 5000 words; short shorts, 1200 words; articles, 1200 to 1500 words. Use photographs and poetry. Reports in three weeks. Payment is made on acceptance."

*Grit*, Williamsport, Pennsylvania. Howard R. Davis, Editor. Issued weekly; 5c a copy. "We use clean short stories of adventure, mystery,

love, Western, etc., 1000 to 4000 words. Odd, strange pictures, brief text; household articles; short illustrated articles for women's and children's pages. Payment is \$3.50 to \$6.00 for each short story accepted; \$2.00 to \$3.00 per article; \$2.00 per photo; on acceptance."

*Home & Food*, 2 W. 45th Street, New York City. Flora Sands Carlan, Editor. Issued semi-monthly. "We are interested in short short stories of 1200 to 1500 words. Payment is \$10 to \$15 each."

*Home Gardening*, 610 Bienville Street, New Orleans, Louisiana. Camilla Bradley, Editor. Issued monthly; 10c a copy; \$1.00 a year. "We use articles on planning and planting the home grounds under Southern conditions; on flower arrangement; window gardens; vegetables and flowers for Southern gardens; tools and other garden equipment and gadgets. Limited amount of poetry accepted. Black and white photos or pen and ink drawings acceptable; also cartoons pertaining to gardening. No fiction."

*House and Garden*, 420 Lexington Avenue, New York City. "We use articles on hobbies; household and gardening. Unusual photographs of table furnishings. Not a very open market for the free-lance writer. Very little bought without order."

*Independent Woman*, 1819 Broadway, New York City. Winifred Willson, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We want authoritative articles on emerging economic, political and social problems; women's achievements, new opportunities for women, success stories, interviews with celebrities; special social and psychological problems of the business and professional woman's group; 1500 to 2100 words. Photographs should accompany articles. Reports within two weeks. Payment varies."

*Mother's-Home Life*, 179 E. Second Street, Winona, Minnesota. Dorothy Leicht, Editor. Issued monthly; 5c a copy; 25c a year. "We use stories of about 2500 words; articles, 500 to 700 words. Few short poems. Reports and pays on publication."

*Sunset Magazine*, 576 Sacramento Street, San Francisco, California. Walter L. Doty, Editor. Issued monthly; 10c a copy; \$1.00 a year. "We use interesting new Western houses (with photos) which solve a problem of living. Also want interesting new Western gardens. Lengths: 200 to 1000 words. Use a few travel pictures accompanied by captions of places in the West; must tell a story. Want poetry that explains 'Western living.' Reports usually within three weeks. Payment is 2c a word for articles; 25c a line for poetry; \$1 to \$5 for photos, on publication."



# BOOKS

After a conscientious survey of over a score of publisher's book catalogues, WRITER'S DIGEST recommends the following books to its readers. All books selected make interesting reading and are authoritative. All are sold on a money-back guarantee.

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Is your book ready for publication now? If some remediable weakness is holding it back, you may consult a *selling writer* who will analyze your work carefully, show you specifically what is wrong and how to make it right. Ask for details.

### CHARLES CARSON

Box 5028, Metro Station, Los Angeles, Calif.

*The Woman*, 420 Lexington Avenue, New York City. Mrs. Lorna Farrell, Editor. "We use non-fiction material of general interest for women, 1500 words. Rates vary according to length and interest of material. Payment is made on acceptance."

*The Woman's Exchange Revue*, 541 Madison Avenue, New York City. Ann R. Silver, Editor. "This publication is being reduced to a four-page folder confining itself to news of the activities of the organization sponsoring it—the New York Exchange for Woman's Work—with the May 1942 issue, for the duration."

## Poetry Markets

*Cycle*, 1719 Fairview, Houston, Texas. Lily Lawrence Bow, Editor. Issued quarterly; 35c a copy; \$1.00 a year. "We use poetry of merit, but make no payment. No photographs."

*Echoes Magazine*, Station A, Boston, Massachusetts. "We shall know by October 15th whether or not we can continue our verse magazines through the year 1943. Our fall 1942 issues are already filled. We are sending out cards to find out whether or not poets wish us to continue. Our contributors do, but we don't know whether or not we shall receive enough promises from others."

*Literary Corner*, 966 East 25th Street, Paterson, New Jersey. Henry Picola, Editor. Issued weekly; 10 a copy; \$1.50 a year. "We are overstocked with poetry, especially war poems. We do not buy photographs. Reports in one month. No payment for poetry."

*Popular Poetry Magazine*, Station A, Boston, Massachusetts. (See above report on *Echoes Magazine*.)

*The Step Ladder*, 4917 Blackstone Avenue, Chicago, Illinois. Flora Warren Seymour and three others, editors. Issued monthly; 20c a copy; \$2.00 a year. "We use very little fiction; if any, very short stories. Our contents are mostly staff written, but good contributions which are along our lines are considered. We buy poetry, but no photographs. Rate depends on the material. Payment made on publication."

## Radio

*Station WBEN*, Buffalo, New York. Charles T. Harrell, Dramatics Director. "We want 30 minute dramas for radio presentation. Must be in radio form. Must be simply written without complicated production problems. Mystery, comedy, fantasy, historical, melodrama, drama accepted. Avoid war themes. Especially anxious for material written around outstanding holidays which may utilize war theme. Do not submit material prior to September 15, 1942. Reports

Writer's Digest is your best introduction when writing advertisers.

in ten days. Pays \$25.00 per half hour, sustaining commercial negotiation."

**Trade Journals**

*American Agriculturist*, Savings Bank Building, Ithaca, New York. E. R. Eastman, Editor. Issued bi-weekly; \$1.00 for 2 years. "Unusual pictures of farm and rural subjects with short, snappy legends are given consideration. Prompt report on pictures. Pays about \$3.00."

*American Builder & Building Age*, 105 W. Adams Street, Chicago, Illinois. Bernard L. Johnson, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use practical and technical illustrated articles on home building and light-load-bearing commercial construction; photos and plans of designs of merit. We use little free-lance material. Photos with adequate data used. Reports promptly. Payment is \$10.00 per page as and when published."

*Brick and Clay Record*, 59 East Van Buren Street, Chicago, Illinois. R. S. Smolik, News Editor. Issued monthly; 50c a copy. "We use news and features of the brick and clay industry. We have our own staff of regular correspondents, so do not send in material without querying first."

*Buildings and Building Management*, 141 West Jackson Boulevard, Chicago, Illinois. Charles A. McCaleb, Editor. Issued monthly; \$3.00 a year. "This magazine is largely staff written. Rarely uses free-lance material."

*Market Growers Journal*, 112½ Chestnut Street, Louisville, Kentucky. A. R. Junginger, Editor. "We use brief articles of interest to commercial growers of vegetables, and experience and practical articles on growing and markets. Length 1500 words. Most material furnished gratis."

*Motor Service Magazine*, 549 West Washington Boulevard, Chicago, Illinois. A. H. Packer, Editor. Issued monthly; \$2.00 a year. "We use articles and photographs of interest to service managers in automotive repair shops. Send stamped, addressed envelope for mimeographed sheet giving requirements."

*Motour*, Central Parkway and Race Street, Cincinnati, Ohio. Frank Switalski, Editor. "We use very little free-lance material. Query the editor before submitting anything."

*Printers Ink* (A Journal for Advertisers), 185 Madison Avenue, New York City. G. A. Nichols, Editor. Issued weekly; 20c a copy; \$4.00 a year. "We use articles on advertising, sales and merchandising subjects, not over 2000 words (except in unusual cases). Safer to query editor in advance before writing articles. Most outside ma-

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If you are really interested in songwriting, you should write at once for our booklet titled, "Songs From The Heart of The Nation". It tells all about our splendid service plan which many new song writers are praising so highly. Let us help you as we have helped others. Write at once for your copy of our FREE INSPIRING BOOKLET.

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Dept. 53, 204 East Fourth Street, Cincinnati, Ohio

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# Let's Talk About Your Story

## YOU HAVE WRITTEN A STORY.

You think it's good and you'd like to receive money for it. When you mail this story off to an editor two questions are in your mind: (1) To which editor should I send this? (2) How much is this story worth?

Have you ever thought what questions come up in the editor's mind when he picks up your story? He thinks: (1) How many of my readers will like this story? (2) Does this story satisfy the desire that prompts my readers to lay down good money to buy my magazine?

To sell a story to an editor you must have his viewpoint, and see your story through his eyes. This is hard to do at any time, and even more difficult when it is your own story.

The work of the Criticism Department of WRITER'S DIGEST is to teach you the editor's viewpoint on the particular story that you send us. These are some of the many points we answer for you:

- Do the first 200 words put the reader into the story?
- Are your characters the kind of people the reader can recognize and understand? Are the characters' problems the kind of problems the magazine readers meet themselves?
- Is the script wordy; does it need cutting?
- Is the dialogue realistic enough to give it the air of reality?
- What magazine wants to buy work such as this?
- Does the author know his subject, and is he enthusiastic enough to make the reader share the same enthusiasm?
- Would the story be improved by boiling the first three pages down to a half page?
- Is the climax spoiled by the author who is so eager for the reader to get his point that he uses a blackboard pointer?

A detailed answer to the above and many other points particularly applicable to your own story is meat and drink to the sincere free lance writer. The Criticism Department of WRITER'S DIGEST does this for you; ably and professionally.

Since 1919 we have been instrumental in helping thousands of writers to success. May we help you?

The rates are \$1 for each 1,000 words. Thus the fee for criticizing 5,000 words is \$5. After 5,000 words the fee is 60c for each additional thousand words. Free report on novels.

*Let us work on one of your scripts.*

## WRITER'S DIGEST

22 East 12th St.,

Cincinnati, Ohio

Writer's Digest is your best introduction when writing advertisers.

terial comes from experts in the field of marketing. Payment is 2c a word."

*Signs of the Times*, P. O. Box 1171, Cincinnati, Ohio. E. Thomas Kelley, Editor. "We use outdoor advertising, sign advertising and point-of-sale sign articles, illustrated, 1000 to 1500 words."

*Tire Review*, 31 North Summit Street, Akron, Ohio. Edward S. Babcox, Editor. Issued monthly. "We use news of the tire trade, and merchandising articles on tire retailers, retreaders, etc. Payment is 1c a word, on publication."

*Wisconsin Agriculturist & Farmer*, Racine, Wisconsin. F. B. Swingle, Editor. Issued bimonthly; 60c a year. "We use short stories of success on Wisconsin farms with one or two good photographs. Reports are made at once. Pays on publication."

## The Paper Situation

(Continued)

See WRITER'S DIGEST for January, July, 1942

PAPER prices are still soft. Printers may buy all they require, in any size needed, on large special orders, as for instance, are required for any national magazine. On smaller orders, only standard sizes are available, and the various color shades have been limited. Publishers are totally unaffected by any so-called paper shortage because of the simple fact that there isn't any. This is reflected in the reduction of the scrap price for waste paper. In the depression of 1932, scrap paper was \$5 a ton. Six months ago it was \$12.50. Today it is \$8.50 and soft. What the Boy Scouts did to the scrap paper market might be an amusing side light to the war effort were it not for that fact that their really valorous energies should not have been detracted from tin, rubber, and metal scrap. Hurray for the B.S.A. and we aren't foolin'.

Any shortage in paper will result, as stated twice before in the DIGEST, from shortage of transportation to take the paper from the mill to the printer; and from labor shortage to make the paper, should it become necessary to draft men from consumer industry to war industry. Thus far, because of pronounced reduction in the printing of circulars, catalogues, and gen-

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eral advertising offering consumer goods, the supply of paper exceeds the demand.

Inks, in many cases no longer have "toners" and are less brilliant.

Paper has lost some of its chlorine and is a shade darker.

Lead, for setting type, is abundant.

Copper for engravings and electros is hard to get, and diminishing. Magazines turned out on letter presses may use more type matter, and less "art" if copper priorities grow more stringent. Engravers are allowed 70% as much copper as they used last year. This is far more than most need because commercial accounts are buying less engravings. Both engravers and printers are slack.

**T**HE bug in the works is wire for stitching. The WPB has ordered all publishers to use less, and priorities to force the matter are now in the making. Wire, for wrapping bundles of magazines and newspapers, will shortly be non-existent.

There is hardly a magazine in the land that has not lost one or more editors to the army; and more important, a dozen or more of its free lance contributors. New editors are seeking out new contributors. For the first time since publishing became a great industry due to the building up of circulation to justify a higher rate for a page of advertising, the circulation department must show a profit, or print fewer copies. This puts the editor back in the saddle, where he hasn't been since 1900, and demotes the Business Department to second place. The man who can edit a magazine that will sell a million copies a month on the newsstands at a quarter a copy is more valuable than the man who could sell a million dollars' worth of advertising a year—if this were 1941.

With the editor as Number One Man, word rates will go up, and more pages per issue will be used for fiction and features. It is theoretically possible that, afterwards, some editors will have earned the right to a greater independence in their own publications.

# Beginners Only



**O**N the 15th of each month WRITER'S DIGEST enrolls a selected group of students in its *Beginner's Individual Course in Short Story Writing*. Experienced students or writers with a good record of MS. sales are not eligible. A monthly group of sincere students will be accepted and trained.

The purpose of this *Beginner's Course in Writing* is to show plainly the elements in writing and painstakingly explain how to write short stories. The course lasts four months.

**G**RADUATES of the *Beginner's Course in Writing* will not suddenly become professional writers, nor will they be able to do stories offhand for the smoothpaper magazines. They WILL, however, understand a few secrets of professional writing, and be able to compose good readable English in the approved editorial form. Only sincere students desired.

The price of this course is quite reasonable.\* You will have opportunity to study under experienced, professional editors who will take an individual interest in your progress. Complete details and an outline of the *Beginner's Course in Writing* that will intrigue and inspire you await sincere inquiries.

We urge you to reply at once.

WRITER'S DIGEST  
22 East 12th Street  
Cincinnati, Ohio

Kindly send details of the *Beginner's Course in Writing*. This puts me under no obligation.

Name .....  
Address .....  
City ..... State .....

\*We believe this to be the lowest priced short story course sold by a reliable institution. Money back agreement on ALL enrollments.

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**CRITICISM, GHOSTING, REVISION,**

Sales Service, Special Training. \$1.00 per short story under 6,000 words covers sales consideration; brief criticism if unacceptable, or detailed treatment suggested at a separate charge. Reading fee for short-shorts under 2,000 words, 2 for \$1.00, plus return postage. No folder; no free readings. Personal calls by appointment only.

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Own work sold to nearly 100 publications from top clicks through pulps. Clients have made the Post, Esquire, etc.

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gives a friendly reading to all poets who send poems that do not laud war. Study the needs of his magazine *Vespers* at 25c a copy.

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Short stories of merit for possible marketing. Beginner's work accepted. Stamped envelope must be enclosed for return.

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? Do you use just your thinking mind? If you do, you ?  
? are missing 90 per cent of your possibilities. Those ?  
? occasional hunches are the urges of a vast sleeping ?  
? force in your inner mind. Learn to develop and ?  
? direct it. Push obstacles aside and master life with ?  
? an energy you have overlooked. Send for FREE ?  
? SEALED BOOK. It tells how to obtain these ?  
? teachings. Address: Scribe D.I.Y. ?

? **The ROSICRUCIANS** ?  
? SAN JOSE [AMORC] CALIFORNIA ?

Writer's Digest is your best introduction when writing advertisers.

**G**OVERNMENT censorship of the press is almost entirely voluntary and unless an editor wants to be simply vicious and go out of his way to publish airplane views of defense plants, the Government censorship is a necessary Big Stick that has harmed no one, to date.

The Post Office at Washington has apparently declared itself in regard to "cheesecake." Previously some publishers were submitting questionable pictures for an official "OK" to publication. This permission has been rescinded, and the publisher must now decide what the Post Office censor on obscenity will not permit; without specific benefit of that knowledge prior to publication.

Copies of *U. S. Camera*, *Argosy*, *Play*, *Film Fun*, and *Gripping Detective Cases* were barred from the mails recently. Therefore, since they have no recourse to censorship-in-advance publishers will go decidedly easy on cheesecake.

It appears to us that the Post Office is acting in a decidedly arbitrary manner, but, on the other hand, the citizen must remember that Postmaster General Frank C. Walker has a great social obligation to the public. In war times, obscenity grows rankly, and to prevent this in advance he is probably ruling harshly now, for publishers to see which way the wind is blowing. The other fellow's cheesecake always smells to high heaven. Yours is art.

No serious art critic has yet to attack the Postmaster's ruling limiting as serious works of art.

**The Air-War Pulp**

(Continued from page 45)

wood. Gasoline poured through the wrecked panel and onto the floor boards—

Now you can see that our hero is in a hell of a fix. The worse you make it, the better the reader likes it. The hero's squadron can be dragged onto the scene in time to save his neck.

I've tried my best to tell you a bit about the air-war pulps. I don't know whether I've succeeded or not. Hope I have.

# FORUM



## \$500 Sale

SIR:

I know that you will be interested in the good news I received in the form of a telegram when I arrived home from work tonight:

Congratulations Liberty Taking "A Knight To Remember" For Five Hundred. Send Biography and Picture and New Story ... Blessingame.

Just about to bust my pants to tell someone and you are first, since you've been so nice to me in several letters.

I told my boss up there in Michigan to take his job and store it in his filing cabinet last week, since I was about to go nuts out there in the sticks. The old "Loop" smoke smells plenty good, Brother, plenty good—tonight especially.

WINFRED L. VAN ATTA,  
6502 S. Kenwood Ave.,  
Chicago, Ill.

## This should fix you up

Sir:

Hey, fellers, don't look now but the Coward McCann fall catalogue announces the publication of "THE X-RAY MURDERS" on December 1st, 1942, the author being yours truly.

Yup, it's my first sale and it's the result of hard work, determination, having a wonderful wife, ignoring sneering relatives, shooing away discouragers, having a wonderful wife, not missing an issue of *Writer's Digest* since March, 1937, and having a wonderful wife.

I've been helped so much by W. D. hints—especially Frank Gruber's.

M. SCOTT MICHEL,  
2515 Davidson Avenue,  
New York City.

## Fact Detective

Sir:

Besides being very much in the market for fact stories of solid detective work, *Daring Detective* now is branching out with additional departments. We are, for instance, interested in shorter items (1,000-2,000 words) on a crime and its solution which has a twist at the end. It can be amusing or startling but should be O. Henryish in character. A criminal may give himself away in an unusual manner—recently there was the auto thief who tried to pick up the woman owner of the car—or some seemingly unimportant clue might trap him.

These would draw regular rates of two cents

The *Writer's Digest*, 22 East 12th St., Cincinnati, Ohio. Published by the Automotive Digest Publishing Co. Monthly \$2.00 the year. Vol. 22, No. 11. Entered as second class matter, April 21, 1921, at the Post Office, Cincinnati, O., U.S.A.

## NOW it's FUN to Learn SPANISH Just listen to this record

DON'T miss business, travel, cultural opportunities open to those who speak SPANISH! Learn this "easiest of languages" NOW, quickly, easily, cheaply, as thousands have by listening to clear, conversational Cortina records.

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Just listen—and learn! No classes, lectures; use your spare moments at home. 15 minutes a day will show you amazing results.

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Send coupon (for postcard) for FREE BOOK, "The Cortina Short-Cut." Tells about easy Cortina-phone method, Latin-American opportunities, and 5-Day Trial Offer. No obligation. So send for this book at once.

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# "PLOTTO"

The late William Wallace Cook devoted ten years of his life to the creation, writing and editing of PLOTTO. This great book is used by beginning and professional writers throughout the world either as a springboard and stimulus to improve the author's own plots or as a means for lifting bodily a complete, tight, well knit plot, all ready to be written. PLOTTO contains an infinite number of plots; more than there are combinations in a bridge deck, more than you have ever imagined could exist. Further, all these plots are beautifully classified for convenient use.

PLOTTO is used and endorsed by the great, the near-great and the beginner throughout the literary world. It is sold on a 20-day 100% money-back guarantee. The book is a work of genius and a lasting tribute to the craftsman who composed it. Buy PLOTTO today, and use and study it for 20 days. If you are not thrilled and excited by this purchase we will refund your money instantly.

PRICE \$25.00

BOOK DEPARTMENT

WRITER'S DIGEST, 22 E. 12th St., Cincinnati, O.  
Established 1919.

# To People Who Want to Write

*but can't get started*

Do you have that constant urge to write but the fear that a beginner hasn't a chance? Then listen to what the editor of *Liberty* said on this subject:

"There is more room for newcomers in the writing field today than ever before. Some of the greatest of writing men and women have passed from the scene in recent years. Who will take their places? Who will be the new Robert W. Chambers, Edgar Wallace, Rudyard Kipling, and many others whose work we have published? It is also true that more people are trying to write than ever before, but talent is still rare and the writer still must learn his craft, as few of the newcomers nowadays seem willing to do. Fame, riches and happiness of achievement await the new men and women of power."



### Beginner Earns \$1,819

"Today I received a check for \$165 for a story. Another I sold for \$34. Not bad for a beginner, is it? The other day I counted up just how much I have made previously. It amounted to \$1,620.00."—Mrs. L. L. Gray, 579 E. McHarg Ave., Stamford, Texas.

### WAR MAKES WRITERS

Every war has marked the turning point in the careers of innumerable great authors, such as Laurence Stallings, Willa Cather, Ernest Hemingway, Edna Ferber, I. W. S. Cobb, Fannie Hurst. This war may be YOUR golden opportunity to express YOURSELF! Send TODAY for your M. A. Writing Aptitude Test. Special terms and privileges for U. S. Service Men.

# Free

Send me, without cost or obligation, your Writing Aptitude Test and further information about writing for profit, as promised in *Writer's Digest*, October.

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a word plus \$3 per picture. We'd also like to see more 5,000 word manuscripts from writers who have not given the fact detective field previous attention. Here the writer in a small town has an advantage over the men in a large city where competition is keen. When new cases are not available, the former certainly should interview the local sheriff or search the county records for murder cases of bygone years which were not published as magazine stories. Here is a lucrative field not at all thoroughly covered by writers in their own neighborhoods. Leonard Diegre, executive editor, points out that he has long been anxious to see this story loophole plugged.

FRED DICKENSON,  
Editor *Daring Detective*,  
Country Press, Inc.  
1501 Broadway, N. Y. C.

### Members of the Trade

Sir:

I am most grateful for the cooperation of the *WRITER'S DIGEST* in getting the message of what writers and editors can do to tie in with the Government war information program to 30,000 members of the trade. I hope it will result in many more stories and editorials giving the true picture to the American public.

If you decide to print the Guide in the future could you explain that the service which Magazine Section produces is *intended primarily for editors*, to guide them in making their assignments? Although we frequently aid writers on assignment in Washington, the Writers' War Board, 122 East 42nd Street, New York City, is the writers' clearing house I have no facilities in Washington for serving the free-lance writers, beyond directing them to agencies which possess the information on specific subjects they choose to write about and sending them material which is available in the Office of War Information.

Judging from the letters I have received from readers of your magazine, many of them believe that our Magazine Section is equipped to do research specifically for individual writers, which is not the case. I would appreciate it if you could make the procedure clear.

With all good wishes, I am

DOROTHY DUCAS,  
Chief Magazine Section,  
Office of War Information,  
Washington.

• The OWI tells editors what copy lines to plug that will serve the war effort. The *Digest* reprints this data so that free lance writers may also know what editors are being told to play up. The OWI does not commission writers to do jobs, nor do they accept volunteer services. They will, on occasion, direct you to official sources for research data, but will not go out and get that data for you.—Ed.

### Writing Aptitude Test FREE!

THE Newspaper Institute of America offers a free Writing Aptitude Test. Its object is to discover new recruits for the army of men and women who add to their income by fiction and article writing. The Writing Aptitude Test is a simple, but expert analysis of your latent ability, your powers of imagination, logic, etc. Not all applicants pass this test. Those who do are qualified to take the famous N.I.A. course based on the *practical* training given by big metropolitan dailies. This is the New York Copy Desk Method which teaches you to write by writing! You develop your individual style instead of trying to copy that of others.

You "cover" actual assignments such as metropolitan reporters get. Although you work at home on your own time, you are constantly guided by experienced writers. It is really fascinating work. Each week you see new progress. In a matter of months you can acquire the coveted "professional" touch. Then you're ready for market with greatly improved chances of making sales.

### Mail the Coupon Now

But the first step is to take the FREE Writing Aptitude Test. It requires but a few minutes and costs nothing. So mail the coupon now. Make the first move towards the most enjoyable and profitable occupation—writing for publication! Newspaper Institute of America, One Park Ave., New York.

(Founded 1925)

Newspaper Institute of America  
One Park Avenue, New York



**Western Novel Picture Sales**

Sir:

As the author of thirty 60,000-word Western novels, I found much of interest in William Hopson's fine article in the current issue. He was able to explain the art of character-building much better than I tried to do in an entire treatise on that subject (*Improving Western Story Characterization*, April *WRITER'S DIGEST*).

In speaking of secondary markets for these book-length Western thrillers, Mr. Hopson failed to mention the Hollywood angle. There is quite a ready market for motion picture rights to these 60,000-word Westerns—such studios as Monogram, Republic, Universal, etc. find these books just right for adaptation for screen "horse operas."

My good friends Chuck Martin and Clay Starr have been very successful in converting their lending-library Western books into pictures. Albert Cohen, at that time scenario editor for Republic and in charge of the story purchases for Gene Autry and Roy Rogers films, told me that a story has much better chance of selling in Hollywood studios if it has been bound between covers, than if it had appeared only in magazine form.

WALKER ALLISON TOMPKINS,  
Box 33, Ocean Park, Washington.

• For further details on selling western novels, see the following letter.—Ed.

**Western Movies**

Sir:

I have telephoned and telephoned to get the direct information you asked for in your letter of Sept. 4.

REPUBLIC and MONOGRAM make more Western pictures than any other Company.

There are some 32 Independent Companies here and they make everything from "horrors" to "religious" pictures. They have no editors, so-called, and usually make one picture at a time and wait for the returns of that picture for future production.

WARNER BROS. accept westerns but they must be an epic, or of an historical nature. They must be submitted through the editorial department and Miss Jean Hollingsworth is the editor.

UNIVERSAL has various units, and they are made on the lot and released through the Universal Exchanges. All stories for these units must come through the editorial department no matter what their type, and the editor is Gwen O'Brien.

COLUMBIA has a western department and it is under the direction of Irving Briskin. Western stories must be submitted direct to him.

RKO has several independent units but all stories must be submitted to the scenario department. The editor is William Nutt.

SIGMUND NEUFELD produces westerns but his stories are written by a staff writer.

HARRY SHERMAN PRODUCTIONS handle only westerns and release through Paramount.

*Writer's Digest is your best introduction when writing advertisers.*

**E. G. MORRIS AGENCY**

SEVEN EAST FORTY-SECOND STREET  
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RADIO-DRAMA      FOREIGN BOOKS  
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Just this morning I received a contract from Gramercy Publishing Co. of New York authorizing me as their exclusive agent on the three books published by them and authored by Mrs. Narena Easterling. I am offering on these the world's audible picture rights and television and radio rights. In most instances radio rights mean the privilege of using excerpts from the story for exploitation purposes on the air, as few stories would be put on the air in their entirety after they had been produced as a picture.

I have a feeling that I have not told you quite what you want to know, but I have done the best I could.

ADELINE M. ALVORD,  
6605 Hollywood Blvd.,  
Hollywood, Calif.

• This answers a reader's question about selling pulp western book rights to the movies. Most movie book sales of this character are best handled through an agent.—Ed.

## Juvenile Market

Sir:

We are interested in seeing some good boy's stories, about 1800-2400 words in length for "Boy Life", our weekly eight-page Sunday School paper.

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As far as articles are concerned, we like novel stuff, running from 250 to 1000 words. We recently took "The Highest Railroad in the World," "The Unconquerable," and "The Queerest Alphabet in the World."

Queries and regular submissions should be directed to the writer, who has recently replaced Mrs. Maud V. Rouse as editor of "Boy Life." Henceforth Mrs. Rouse will devote her time exclusively to "Girlhood Days" and "Junior Life."

Copies of our publications are free to all prospective contributors. Writers are urged to enclose self-addressed, stamped envelopes for the return of their material if not desired, and to indicate the number of words in the upper right-hand corner of scripts.

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**Report From a Reader**

SIR:

Let me take this opportunity of thanking you for all the good advice and market tips I've gotten from your magazine. Through its pages I first heard of the magazine that bought my first story (*Sweetheart Stories*), in the far-away period of two or three years ago, when I'd never even heard of pulps. And in your magazine about a year ago I read of the *Modern Romances* contest and bought my first confession magazine, wrote a novel for the contest and collected four hundred dollars. I've made eight sales all told in the last two years, which I know isn't much, but since I've very little time to give to writing and none of the mysterious thing called talent, eight is okay by me. And for your part in my very limited success, I'm deeply grateful.

RUTH BRANDAT FERRARI,  
5333 Coliseum St., New Orleans, La.

**You must not only be a writer,  
but a leg man, too**

Sir:

In the Sept. W. D. on page 33 you have a notation: "The free lance writer has done the least best of all factors serving the government."

Do you realize why?

First, let me say that I have this year written, among the 75 scripts to comics magazines sold (Jan.-Sept.), five with the patriotic appeal, plus five or six others tying in with the "buy war stamps and bonds campaign." That's serving somewhat, I think!

Then, I have written letters to various organizations, such as the Public Relations Bureau of the War Dept., Don Nelson's organization, and others. In these letters I suggested that I was a free lance having done some "propaganda and publicity," and that if the various organizations of government desired "men with the pen" I would serve. In EVERY INSTANCE, the reply was that my name would go on file; that they didn't need free lancers at the moment; and that they would consider me "when the need arose" or words to that effect.

Thus, it is not always the fault of the free lance; but of the government. If I were a Big Name writer, they'd have accepted me at once; but the sale of 75 comics scripts, plus other material this year apparently makes no-never-mind. A man who does sell, can write, is enthusiastic—there are many others like unto me!

I hope that you publish this letter; not that I need or want or care about the publicity—no!

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**WRITER'S DIGEST . . . Cincinnati, Ohio**

But I think the subject is very worth discussion. Our fall-down on the Propaganda-front and the Publicity-line, while the Axis Hirohito-Hitler hirelings get the jump on us, is NOT OUR fault. It's not the people who are complacent, as has too often been shouted around; it's the government, or those parts thereof, which have supposedly to do with the pen as a weapon of war.

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*Second:* you are right; Washington has asked for all sorts of power and prestige and hard won liberties from the State governments. Now that they have it, they are kicking it around. Moral for writers: Don't volunteer services to Washington. Nosey around locally and find a spot where you fit.

### Clean it up

Sir:

I like the *DIGEST* fine. But I do hate to see so much profanity. Even the women seem to think it proper to smear a little dirt in their writing. That is all the complaint I have to make. Other ways you put out a fine magazine.

Yours for clean reading, I am,

**HENRY E. FOX,**  
Plains, Texas.

### "Dire-y"

I live about 200 feet up on the slope of a hill in the lee of a battery with another not too far away. Every time there is practice firing, the house jars and shakes and shells go screaming overhead with the crackling sputter of a hundred skyrocket going off at once. I have strained my eyes trying to see them as they pass but they are too fast and I have to content myself watching them hit the water miles at sea and what a beautiful splash they make!

From my sleeping porch we had a wonderful view of the raid on Dec. 7th and two incendiaries fell half a block away. On March 4th the four bombs dropped by a solitary raider landed about half a mile away but the explosion sounded as if they were in my back yard.

Realizing the importance of exact information in the future, I began a *Dire-y* at 9:45 A. M. of the 7th. I write in it every day and attempt to correlate our situation with the world situation so that I will be able to know just what happened all over the globe on the same day.

Here are a few topics that come to mind: How war has affected our schools and the children themselves. Food, its distribution and method of

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handling. Servant and housekeeping problems with perhaps a hint of clothing difficulties. One woman to 150 men; how it feels and what efforts are made to entertain the boys by the USO. The Bill of Rights, the courts, especially the provost court and how it functions. Volumes have been written about the Red Cross but the subject of the volunteers who do the real production has never been mentioned. Are there markets for such articles? And how do you contact them? Your market letters have no slant on this question.

HELEN WILLIS MCKAY,  
1024 Green Street,  
Honolulu, T. H.

• Your marketing problem is routine. Study a given publication. Then query the editor giving title and 100 word outline of article you have in mind, and advise number of pics available. Permit outline to imply to editor how this article will interest his readers whose cues you recognize from having *carefully* studied several issues of his publication. There is no market for "150 men, and one woman" per se, but there are fifty markets for it if you slant the outline right—all the way from *Esquire* to *Mademoiselle*—Ed.

#### "Maybe it's a dame"

Sir:

I had some correspondence with you some months ago, on the fearfully low rates offered by some Canadian publications, and I am enclosing, in this connection, three letters from "*Super Publications*," Toronto.

You will kindly note that this fellow, or maybe it's a dame, offers one-tenth of a cent a word.

Those are the lowest rates I have contacted with in my long experience in the writing game in the U. S. and Canada.

This bird wrote to me, originally, soliciting me to send some stories. I sent two, and, as there was no mention about rates in two letters I received, I was suspicious and demanded information on the pay involved. When I was informed it was ONE-TENTH of a CENT a word, I immediately ordered return of the material. It came back mutilated and accompanied by a letter getting very sarcastic as to my right to ask a half cent a word.

WILLIAM J. McNULTY,  
116 Prince Edward St.,  
St. John, N. B.

• Writers: Cross off your list *True Crime Magazine* issued by Super Publications. It's cheaper to starve.—Ed.

Sir:

I'd also like to take this opportunity to tell you how much help and inspiration I get from your publication. I have made several sales through information gleaned from its pages, and I am most grateful.

JEANNE STEELE ABELE,  
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# WRITER'S DIGEST

Vol. XXII

The Leading and Largest Writer's Magazine

October, 1942

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Sir:

My renewal of **WRITER'S DIGEST** is some months overdue. My apologies! I have a book coming out October 1st. It is being published by the John C. Winston Company, and the Junior Literary Guild have accepted it for one of their "Book of the Month" selections for juveniles. I have written and sold short stories and novelettes, all adult fiction, but this is my first book. Enclosed find subscription.

MRS. A. E. JACOBS,  
W. 2107 Jackson Ave.,  
Spokane, Wash.

• Best regards to Emma Atkins Jacobs, one of our industrious and successful readers.—Ed.

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HELEN ALPERT,  
102 South Pine Ave.,  
Albany, N. Y.

• And faith, Helen, why be ye renewing your subscription now for seven months at one dollar instead, indade, of five years for ten?—McEd.

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OSCAR DYSTEL,  
Editor *Coronet Magazine*,  
919 North Michigan Avenue, Chicago.

Sir:

The article "How to Sell a Novel" which leads off your September issue contains some useful information, but may give erroneous ideas to people who have not worked with agents.

I refer particularly to the remark that an agent generally dictates two pages of criticism on a book. While I cannot speak for other agents, I shall be glad to refer any interested party to any number of book clients of mine, who can testify that my book reports never run to less than ten pages, and sometimes a good deal longer.

A. L. FIERST,  
545 Fifth Avenue, New York City.

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During October and November I will each month select the eight new writers whose manuscripts indicate the best sales possibilities and will give them my help as indicated below, free except for my regular agency commission on sales!

### EIGHT PRIZES EACH MONTH — VALUE \$1,000.00

The BEGINNERS' CONTEST is open to writers who have not sold more than \$500.00 worth of manuscripts during 1942. All you need do to enter is to submit at least 2,000 words of fiction or non-fiction for agency service, at my regular rate of \$1 per 1,000 words on manuscripts up to 5,000. On scripts \$300 to 11,000, the fee is \$5 for the first 500 words and 75c for each additional 1,000. Special rates on novelets and novels. For these fees your usable stories receive detailed, constructive criticism, as well as revision and re-plot advice on those which can be made salable; your salable stories, of course, are immediately recommended to actively buying editors.

Full contest information, my booklet, *Practical Literary Help*, and current Market News Letter, on request.

1st Prize: My help on 500,000 words submitted within 1 yr. (value).....	\$ 500.00
2nd Prize: My help on 250,000 words submitted within 6 mos. (value)....	250.00
3rd Prize: My help on 125,000 words submitted within 3 mos (value)....	125.00
4th Prize: My help on 50,000 words submitted within 3 mos (value)....	50.00
5th & 6th: My help on 25,000 words (2 prizes, each worth \$25.00).....	50.00
7th & 8th: My help on 12,500 words (2 prizes, each worth \$12.50).....	25.00

Total Value of Prizes Each Month..... \$1,000.00

# August Lenniger

Literary Agent

56 West 45 Street, New York, N. Y.